

THE CHRONICLE'S EXHIBIT

ILLUSTRATING THE PROGRESS OF ART IN JOURNALISM

THE VISITOR to the "Chronicle" Art Exhibition will naturally be tempted to cast a retrospect over the history of art in the United States. The period embraced is brief, for in the beginning the home of American art was London. Washington Allston, who was a master of color and whose paintings from Biblical themes won for him fortune in England, went to seed, and his genius dried up when he came home. Benjamin West, whose "Death on the Pale Horse" made him famous, declined to revisit his Pennsylvania home after he had made his mark. Copley always insisted on being called an American, and in his picture of "The Death of Lord Chatham" he showed where his heart lay, but he lived and died in London. Vanderlyn's famous work, "Marius on the Ruins of Carthage," won the gold medal at the Paris Exhibition, but the painter had to choke his fancy when he returned home.

There was no feeling for art in this country. Puritan influences were not favorable, and in regions where they were not dominant, a people brought face to face with the elementary problems of existence, founding new forms of government and molding incongruous factors into one race and nation, was naturally indifferent to the graceful and poetic products of high civilization. The only branch by which an artist could make a living was portrait painting. To this pursuit Harding—a typical Westerner of the day, sturdy, frank, good-natured, earnest and indomitable—devoted himself in Boston, and labored so industriously that in six months he painted a hundred likenesses at \$25 a piece; while Inman, whose genius was all-round and who in another country would have won renown for his landscapes and historical pictures, followed the same calling in New York. Their success stimulated rivalry; good portraits were made by Charles Loring Elliott, Baker, Stuart, Hicks, Le Clear, Huntington, Page, Healy, Ames, Hunt and Nagle.

Among these Elliott, Stuart and Page were pre-eminent. Stuart was famous for his freshness of color; Page was also a master of color, and produced astonishing results by a characteristic divination of unexpected effects of light; Elliott, like the old portrait painters of the renaissance, read the heart of the man he portrayed, and not only gave a faithful likeness of his outward features, but revealed his intellectual life and the temper of his soul.

While they were handing down to posterity the lineaments of good Americans whose only present claim to be remembered is based on the fact that they were painted by the fathers of American art, an attempt at organizing the profession was made by conscientious disciples. In 1801 the first Academy of Design was established at New York, like the wounded man in indigentments, languishing it lived, and then it died. Fifteen years later an American Academy of Fine Arts was founded with John Trumbull as president. Mr. Trumbull had spent most of his life in England, where he made himself famous by his pictures of "The Battle of Bunker Hill" and the "Death of Montgomery Before Quebec"; the renown of these works procured for him an order for four pictures for the rotunda of the Capitol, for which he was paid \$32,000. He believed that his organization would put American art on its legs; but he was premature.

In 1828 the National Academy of Design was founded. At that time there were painters who could do something better than paint portraits. They were not all Raphaels, but they could draw, and some of them knew the uses of color. Henry Peters Gray added one more nudity to the long list of "Judgments of Paris." Daniel Huntington gave the world a canvas of "Queen Mary Signing the Death Warrant of Lady Jane Grey." Robert Weir produced a conscientious representation of the "Sailing of the Pilgrims," and among landscape painters, Durand, Cole and Doughty won esteem. Of Cole it has been said that his vast mind sought feebly to utter great thoughts, and that the man was greater than his works. His father sold wall paper, and the son spent his youth in tinting it. The father's failure threw the support of his family upon the son, and we can easily imagine that pinching poverty imparted gloom to such pictures as his "Desolation." His paintings reveal a rapturous love of nature, and the struggles of a mind to find higher expression than his artistic conceptions supplied; but he never rose to the high level of the pre-Raphaelites, nor could he emancipate himself from the influence of Claude Lorraine and Salvator Rosa.

Unlike our other early painters, Asher B. Durand owed little to foreign influence. He was an American all through. An engraver by profession, he did not begin to paint till he was 38; his works at once attracted attention by his massive handling, and free and vigorous treatment of trees. His landscapes are solemn and majestic. Each tree is individualized, and seems to have a story. Durand's friend and coworker, Thomas Doughty, had been a leather dealer till he was 28; then he took to landscape painting, and his soft poetic touches, his tender, silvery tones, placed him near the top of his branch.

His influence was felt by another landscapist, who excelled him in technique. This was John F. Kensett, who died some twenty years ago. His art was marked by a winning tenderness of tone, and a subtle poetic suggestiveness; it seems that it is not things, but feelings which he endeavors to render. He had a horror of sensationalism. He was most happy when he depicted quiet, dreamy, thought-compelling coast scenes, in which the splash of the surf and the gentle murmur of the waves seemed to fill the soul with tender memories of the past and hopeful visions of the future.

The landscape painters who trod in the footsteps of Cole, Durand, Doughty and Kensett found at Düsseldorf a new school which departed from the conventionalities of Paris and London and Rome, and they benefited largely by the study of Leutze and Achenbach. We can trace the influence of these masters in the works of Whittredge, Cassiell, Meeker, Hubbard and their rivals; the later works of Cropsey, who was remarkably successful in depicting autumnal scenery, with gorgeous October foliage, make one wish that he had studied them more closely. The brothers Smillie, who began life as engravers, were more faithful pupils; their landscapes show vigor, freshness and fidelity. The works of Sanford Gifford are the next step in the evolution of an art which was to culminate in the landscapes of Church. Gifford very nearly reached the top of the tree. His blazing sunsets, his glowing atmospheric effects, his trailing morning mist in dusky highlands by a silent lake, may be equalled, but not often surpassed.

The canvases of the painter of "Niagara" and the "Heart of the Andes" are, however, the highest expression of American landscape art. Frederick E. Church was born with the power to feel sympathy with nature and to grasp its grander aspects. His paintings are epic poems. His mission was to reveal the vastness and glory of the continent. There is no aiming at theatrical effect. He lets nature mass her sublimity in all its simple grandeur. He who contemplates his "Niagara" can hear the cataract roar as it pours its mighty waters into the appalling abyss that is wreathed with mist rising from the vortex below; he can understand eternity when he reflects that that great torrent has been flowing, endless, remorseless and irresistible over those tremendous cliffs from the time when man was not.

Within the past quarter of a century acres of canvas have been covered with American historical paintings. Few of them are destined to immortality, the great bulk cannot even claim a respectable place among pictures of genre. Our greatest historical painter thus far has been the German, Leutze, the author of "Washington Crossing the Delaware." Emanuel Leutze was born in Germany, came to Philadelphia as a child, revisited Düsseldorf at 27, but returned to this country to spend his old age and to die. His art is marked by the vast conceptions and monstrous plans which characterize the Bavarian school. He always wanted a forty-acre lot for his canvas. He would have

liked to make all his men fifteen feet high. His idea of the true Godiva was a woman as tall as a steeple and as broad as a church door. But he possessed a fervid fancy and an epic grandeur; his inspiration was inexhaustible; the rush of his thoughts was like Victor Hugo's. His pictures of Washington at various stages of his career demonstrated that American historical painting need not be ridiculous, as the visitor to the Capitol at Washington is led to suppose.

High art has lately been cultivated by Elihu Vedder and John Lafarge, who deal with problems of destiny and attempt to reproduce on canvases the workings of the human heart. Their works have been described as weird attempts at psychology in color. The faces are full of vague, mystic, far-off searching after the infinite, for reasons to account for human existence. Vedder's "Death of Abel" is magnificent in its desolate grandeur. Lafarge's pictures do not tell their story on the surface—every line has a hidden meaning for the soul.

Church's supremacy in landscape was challenged thirty odd years ago by Albert Bierstadt, a native of Düsseldorf, who settled in this country about the time of the war. Bierstadt made his reputation by his pictures of the Western side of the continent—notably by a fine idealization of "The Rocky Mountains," which was compared to Church's "Heart of the Andes." He also painted "The Yosemite" and other scenes in California, and it is not to be denied that his works manifest genius. Posterity has hardly confirmed the judgment which was pronounced upon them when they were first produced, but they are undoubtedly works of merit and established their author's right to be considered an artist of ability and striking versatility. Mr. Bierstadt opened a studio in Paris thirty years ago and devoted himself to the practical side of art. He was a connoisseur of sure taste; he became a large picture dealer and accumulated a fortune.

The vein he had opened was exploited by Thomas Hill, who began life as a coach painter at Taunton, Mass. Mr. Hill is a fine colorist and a careful

The "Chronicle's" exposition and sale of original newspaper drawings, held for the sake of a worthy charity and, also, to illustrate the progress of pictorial art in the journalism of the United States, will open this forenoon in the main hall of the Partington School of Illustration, 424 Pine street. It will close on Saturday evening, February 28th. Daily the exhibition will be open from 10 A. M. to 5 P. M. and from 7:30 P. M. to 10:30 P. M. Every evening there will be a promenade concert of vocal and instrumental music, furnished by the best talent in the city.

The drawings on show number about 800, and they represent the art work of the best and biggest newspapers in the country. The prices at which they are for sale may be learned from the manager of the show or his assistants. Admission to the hall will cost 25 cents. The authors, titles and numbers of the drawings are given in the complete catalogue printed on page 6 of this issue.

student of nature. He identified himself long ago with the magnificent scenery of the Yosemite, and made himself the interpreter of the roar of the whirlwind and the thunder of the storm. Whenever the wonders of the Yosemite are mentioned the name of Thomas Hill occurs to the mind. With William Keith, he represents oil painting in California, as Thomas Moran is recognized as the painter in ordinary to the Yellowstone and its marvels.

These great men and their coworkers, A. H. Wyant, Homer Martin, Jarvis McEntee and others, have demonstrated the permanent vitality of American landscape art, and proved that it is not a mere reproduction of foreign work. They have had worthy peers in marine landscape. De Haas, who learned to paint in Holland before he came here, is a fit rival of Achenbach, and he found two worthy disciples in Norton and Petersen, who were both sailors, and whose works reveal a thorough knowledge of the sea and a perfect capacity to transfer its wonders to canvas.

The war ought to have bred a school of military art, but it has not. We have no one to compare with Veret, or Detaille or Miss Thompson. Perhaps the future will supply the want. Meanwhile, Winslow Homer's "Prigmers to the Front," Julian Scott's "Cornfield at Antietam," and Wordsworth Thomson's scenes of the late war are agreeable and graphic; Homer's men are taken from life, and so are Thomson's horses. William Homrath has done some excellent genre work. Some of his characteristic figures remind the beholder of Millet.

Water color painting may be said to have arisen in this country in 1865, when an exhibition of English work in water colors was held in New York. A society for the cultivation of that branch of art was founded by T. M. Falconer, Samuel Coleman and Swain Gifford, and the school flourished so that thirty years ago it was able to give an exhibition at the Academy of Design. Henry Farrar, the well-known landscapist, abandoned oils and devoted himself wholly to the production of pictures in water color. His works and those of his brother artists compare favorably in individuality and strength with the best works of the English water color artists.

The origin of wood engraving, like the birth of original sin, is hidden in the night of time. There seem to have been wood engravers among the builders of the pyramids of Egypt. The Emperor Puh-Ki of China, who, as everybody knows, reigned 164 years, had his edict establishing the institution of marriage illustrated with explanatory cuts. It seems even certain that jointed blocks were known in the Middle Ages.

Nevertheless, at the revival of art, in the fifteenth century, when a demand arose for the reproduction of pictures for general distribution, copper and steel superseded wood as the vehicle of the engraver. Not only were copies of the works of Raphael, Vandyke, Mantegna and their contemporaries made on copper with the etching needle, but Albert Durer, Rembrandt and other leaders of art often expressed their thoughts in original etchings on metal in preference to paintings. The art was steadily progressive until the present century. To the mass of mankind, the great pictures of the present day have been made known by copper plate and steel plate reproductions. But for them, few would know Leutze's picture of "Washington Crossing the Delaware," or Da Vinci's "Last Supper," or Raphael's "Transfiguration," or the other fine old paintings of the Italian school, or the popular pictures of animal life of Landseer, or, for that matter, the great body of the works of Veret, Delacroix, Turner, Trumbull, Wilkie, and the famous French, English and American painters of the century. For one person who has seen these masterpieces

on the canvas, a thousand have admired them in their reproduction, in steel or copper engravings.

The trouble with the latter was their cost, and the prodigious length of time required to produce them. Raphael Morghen, Von Muller, Henricus-Dupont, Martin, Smillie and the other great engravers took a year to copy a leading work of art, and unless the reproduction secured a large sale, the engraver starved. Happily for this country, the demand for such works as the "Signing of the Declaration of Independence" and the "Landing of the Pilgrim Fathers" was practically inexhaustible, and impressions from the plate were printed indefinitely.

Still, the necessity for a cheaper process, and one by which pictures could be made more rapidly, was realized by artists, and no one was surprised when Senefelder announced, a hundred years ago, that he had discovered a method of engraving on stone. The material he used, which is the same as lithographers use to-day, is argillaceous limestone, sawn into slabs of two or three inches in thickness, and ground to a polished surface. On this stone he drew pictures with crayons composed of tallow, wax, hard soap and shellac, just as he would have drawn with pen or pencil on paper. Over the drawing he poured diluted nitric or hydrochloric acid, which ate away the uncovered portions of the stone, leaving the lines in slight relief, ready to receive the ink for printing. Since his time a variety of improvements have been introduced into lithography. The picture is often drawn upon paper coated with gum, starch and alum. This is known as transfer paper. Being laid upon the stone, the picture is transferred to its surface, and impressions may be taken by the printing press. Where a large number of impressions are required, several transfers may be made, either by hand or by photo-lithography, and each may be sent to press separately.

Lithography and its branches—photo-lithography and chromo-lithography—were cheaper than steel engraving, and the work did not take so long. Still, slabs of stone were cumbersome, and their porous nature rendered it difficult to draw a straight line on them. On their surface lines became rows of dots. It was felt that some better process could be devised if an inventive mind were brought to bear upon it. No such fine work as the steel engravers turned out could be fairly expected from wood engraving, but still the art was in its infancy, and there was no saying what improvements might not be made. Artists and engravers gave the matter thought.

One of the results was the announcement in 1833 that a firm of English publishers would shortly begin the publication of a periodical to be called the Penny Magazine; that it would appear at intervals; that it would contain entertaining and instructive matter, as well as stories, and that the matter would be illustrated with wood cuts, executed in the highest style of art. The engagement was faithfully lived up to. The Penny Magazine appeared at intervals, which afterward came to mean once a week. It did contain interesting and instructive matter, which was illustrated with wood cuts, executed as well as the resources of artist and engraver in that day could accomplish. Ample patronage rewarded the enterprise of the publisher. Everybody wanted the new Penny Magazine, the pennies grew into pounds and the pounds into a fortune.

The pictures were drawn with a hard pencil on a smooth piece of box-wood, which had been washed with flake white; when the artist had completed his work the engraver with a sharp graving tool cut out all the whites in the picture, leaving the blacks as a sort of basso relievo, ready for the reception of the printer's ink. The experiment was successful, and wood engraving became an established industry, not only in London, but also at Paris and elsewhere. The engravings were sketchy, coarse and rough, but they were a novelty and they came into general demand. To satisfy that demand, in 1842, the Illustrated London News was founded by Herbert Ingram. The late Mr. Marriott of the News Letter in this city was associated in the enterprise, but its success seemed so doubtful that he abandoned it and came to this country to seek his fortune. Indeed, he who at the present-day turns over the early numbers of the News will not be surprised at its slow progress in public favor.

It was, however, in the News office that the system of jointed blocks was brought to perfection. Block which were a single piece could only be engraved by a "single hand." If the picture was elaborate it took the engravers weeks or months to cut out all the whites, so as to prepare it for the printer. To save time blocks were made of many pieces, which were screwed together so as to present a smooth, uniform surface. When the picture was drawn the pieces were unscrewed and each one was handed to a separate engraver; in this way twenty or thirty engravers, perhaps, were employed simultaneously on a single picture and the work of the engraver did not consume much more time than the work of the artist. It was the use of jointed blocks which paved the way for the publication of such picture papers as Harper's Weekly, the London Graphic and the Illustration.

The success which these journals achieved proved that the public wanted the news of the day presented to them in the form of pictures as well as words. It became obvious that a picture which conveys an impression to the eye and mind at a single glance was more effective as a means of imparting information than a long account in words and sentences. Advertisers were the first to seize upon the idea. They insisted that part of the space they purchased in newspapers should be devoted to cuts of the articles which they offered for sale. Their idea was embraced by publishers of weekly newspapers, but, so far as the daily press was concerned, the slow processes by which illustrations were then produced consumed a period of time so far in excess of the interval between the occurrence of an event and the appearance of the paper next morning that the improvement, thoroughly as its value was realized, seemed impracticable. Still, sporadic attempts were made here and there to surmount the difficulty. In 1865 the "Chronicle" of this city published a wood cut representing the assassination of Lincoln, and another giving a portrait of Booth. Again, in 1872, it illustrated in rough, unpretentious style, the earthquake of that year in Inyo county. An idea of the obstacles which had to be overcome may be formed when it is stated that in 1865 there were but two wood-engravers in San Francisco, and of these one had so much steady employment that he could not afford to fool with pictures in newspapers.

The first serious attempt made to illustrate the events of the day in a daily American newspaper was made by a party of Canadians who, in 1873, established the Daily Graphic in New York. Its pictures were produced by photo-lithography, which had been invented in 1853 by I. V. Osborne, and was shortly afterward applied to practical use by the Photo-lithographic Company of New York. The process was very simple. A sheet of paper, coated with a mixture of albumen, gelatine and bichromate of potash, was dried and exposed under a negative of the picture to be reproduced. Thus a positive was obtained. This, being inked all over, when dry was pulled through the press face down in contact with a lithographic stone, to which an even coating of transfer ink had been applied. The usual washes were then called into requisition, and the result was a photo-lithograph of the picture. One side of the pages of the Daily Graphic was occupied with print, the other was filled with pictures of the events of the day.

It has always been a puzzle why the Graphic did not succeed. It was miserably edited, but this did not matter so much in a paper in which illustrations were the leading feature. The Illustrated London News has never been renowned for its literary merit. The Graphic pictures were coarse and unfinished, but the pictures in the early volumes of Harper's Monthly can hardly be classed as works of art. Perhaps the Graphic, like Fulton's steamboat,

was ahead of its time. Certain it is that after flourishing a few years it gave up the ghost.

Its brief career had the effect of drawing the attention of the conductors of the daily press to the possibility of combining illustrations with text and producing the former in a minimum of time. They had no difficulty in deciding that there would be a gain in substituting sheets of zinc, which are light and easily handled, for the ponderous and unwieldy stones of the lithographer. They adopted a process which bore a close resemblance to the one that had been employed in the Graphic office.

Pictures were drawn in black and white, on cardboard, generally twice the size required by the newspaper. These pictures were photographed, generally by a light, with a common copying camera, upon a wet plate, prepared with collodion in the old way; the negative films were stripped from the glass on which they were originally deposited, and transferred to a thick plate glass for printing. Then the zinc sheet came into play, generally one-fourteenth of an inch thick, polished with charcoal or on a buffing wheel, and washed with a weak dilution of albumen, in which a little bichromate of ammonia was dissolved. When the sheet dried it was found to be coated with a thin film of bichromatized albumen. The negative and this prepared zinc plate were laid together in a heavy printing frame, and in from eight to twenty minutes the picture was transferred to the zinc, the albuminous film adhering to its surface. The lines of the picture, at first faint, were easily brought out by an application of black lithographic ink. Where the light had shown through the clear glass parts of the negative, corresponding to the black lines of the drawing, the albumen film, with its coating of ink, adhered to the zinc; the other parts, shielded from the light by the dense parts of the negative, washed off easily, leaving the bright zinc exposed. And the final result was a facsimile in black ink of the original drawing.

Now the etcher comes into play with his acid. He dusts the plate with red dragon's blood, which is a powdered gum resembling resin, that sticks to the ink, but is easily brushed off from the bright parts of the zinc. The application of heat on a zincographic stone fuses the ink and powder together and coats the plate with a hard black enamel, which cannot be scratched and is not affected by acid. After painting the back of the plate with asphaltum varnish it is placed in a tank of dilute

nitric acid, which bites the exposed surface of the zinc between the lines to about the depth of a thick sheet of paper. The plate is then taken out of the tank, rinsed in water and dried, and the process is repeated. It is again dusted with the red powder, which is melted by a renewed application of heat, and a second immersion in the acid bath follows. Zincographers call this the second bite. A third and a fourth bite follow by the same process, and then the plate, in which the whites are etched to a depth of one-half its thickness, is ready for the printer with all the lines of the drawing standing out in relief.

It need hardly be observed that a very trifling accident or error in any stage of the operation may be fatal to the plate. If the acid is too strong, or if the etching is carried too far in any bite the etching ground will be broken through and the work destroyed. If the powder is not brushed off clear, or if too much heat is applied, or if the etching is not carried far enough the shield will be too high and wide and will not etch away in subsequent bites. When the etcher has done his work the plate is washed with strong lye, the large open spaces and high lights are cut out and deepened with a revolving tool, and the cut is mounted on a metal block type high. It is then ready to go into the form.

The book printer, who uses high-grade ink and fine calendered paper, whose presses revolve slowly and are closely watched, can attain satisfactory results with wood cuts or zincographs, which could not be used at all on fast newspaper presses, printing on soft paper. Such pictures as are printed in newspaper form, and command the respect and admiration, would be likely to appear as a mere blur in a newspaper printed on newspaper stock at the rate of 20,000 or 30,000 per hour. Pictures from photographic negatives containing not merely blacks and whites, but intermediate shades also, broken up into grain or stipple, are also beyond the reach of the daily paper. These half-tones, as they are called, are only available on slow presses, which use fine paper.

The chalk-plate process, which requires no photography, saves time and is therefore in use by the evening papers. The artist sketches his pencil sketch upon a chalk bed laid on a metal plate. Instead of pen or pencil, he uses a steel stylus, which cuts into the chalk just as the Roman stylus used to cut into the wax sheet which served as paper. Upon the chalk thus inscribed

the stereotype metal is poured, and when it cools the printer prints directly from that. Of course, fine outlines, effects of light and shade and degrees of expression are impossible in a picture made from an impression on chalk; but a rough idea of the scene delineated can be conveyed, and to the average public this is much better than nothing. People have got so accustomed to pictures that the modest sketch is often preferred to the most elaborate description in words.

When the "Chronicle" resolved to attempt an exhibition of newspaper pictures in black and white it informed all the leading papers of the United States



Reproduced from a woodcut of Lincoln printed in the "Chronicle" April 15, 1865.

of its intention, and invited their conductors to contribute specimens of their art work for exhibition.

The press generally showed alacrity in responding and contributing. Nearly all the leading papers forwarded sketches from which zincographs have been printed and published in their columns from time to time. In most cases the names of the artists were appended, which has enabled the "Chronicle" to give them the publicity they are entitled to.

From the New York Herald we have received eight pictures. One is a set by Henry G. Dart, representing "Scenes in Obispo," which are a page of art and

First Illustrations Printed in the "Chronicle."



The first scene illustrated in the "Chronicle" is here reproduced from the woodcut printed on April 25, 1865. It was drawn to two columns' width on a wooden block, after a picture in Harper's Weekly portraying the memorable scene of Lincoln's assassination. It is worth noting that the artist was Charles C. Nash, uncle of a member of the "Chronicle's" staff. So great was the demand for that issue of the "Chronicle" that the picture was republished the following day. Afterward it was printed on fine paper and sold by the thousand all over the State.

pictures which are neat and finely executed, one of them a panel showing faces at a political convention exhibiting thought and study. Fiala contributes two vigorous marine pictures, and Walter Pellee a jovial scene of a sleighing party.

Five of the leading artists of the Chicago Tribune show that art is appreciated in the lake city. Most of the pictures represent political scenes and will be hereafter. But a picture by Robert Carter, showing "Frowsy Women and Children Gathering Clear Stumps," and a picture by George A. Coffin, and "Skating at Chicago," by G. A. Coffin, and "Skating at



Reproduced from a woodcut of J. Wilkes Booth printed in the "Chronicle" April 16, 1865.

Lincoln Park," by Ralph T. Schultz, would be an ornament to any drawing-room.

The Times-Herald of Chicago sends a number of excellent portraits, including one of Eugene Field by Elias A. Guy. A landscape, entitled "The Home of the Cliff Dwellers," by Fortman, and a fancy picture, called "Santa Claus in Chicago," are also excellent works.

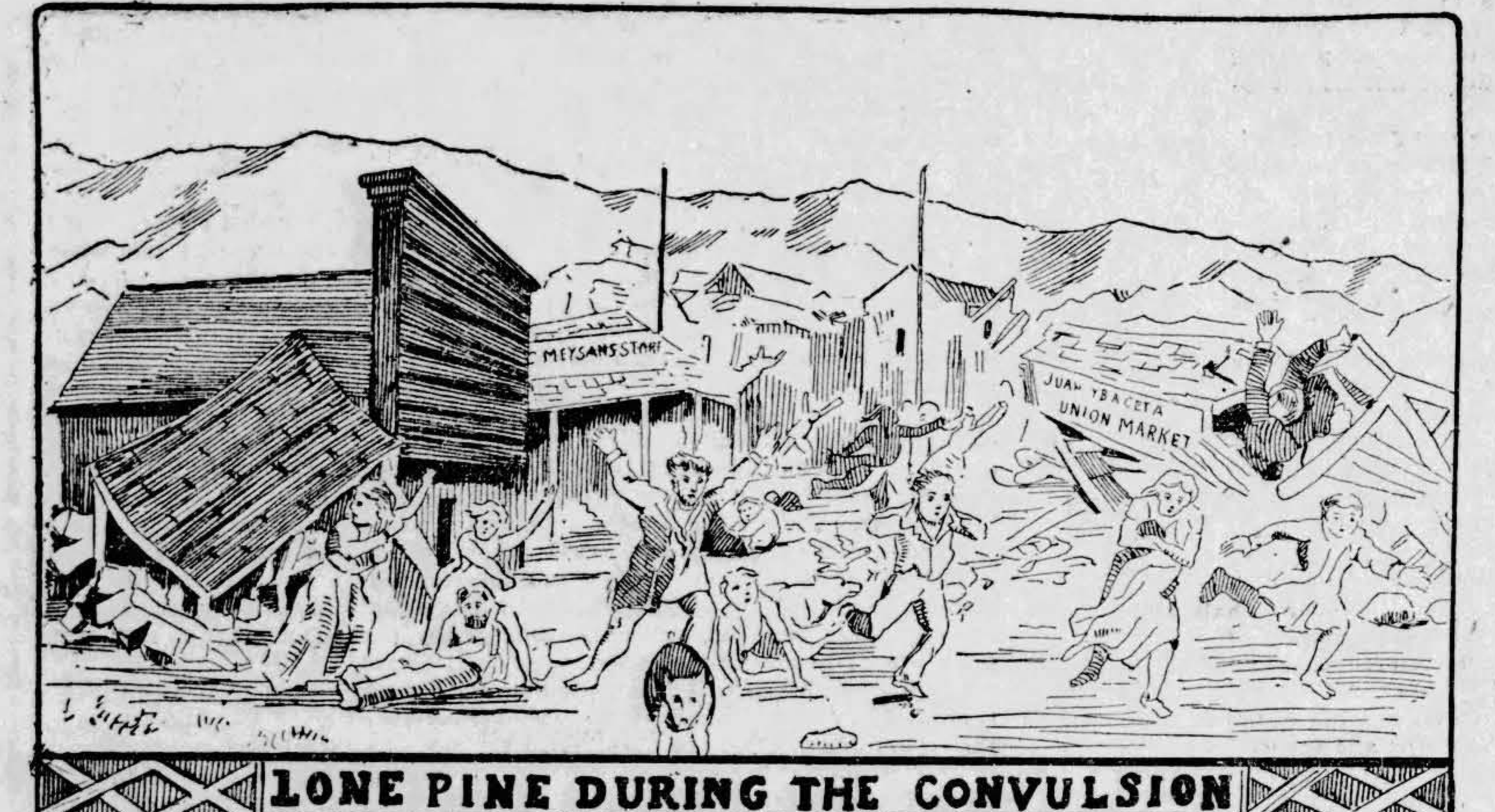
The Chicago Inter Ocean has sent some high art work, by Petford and Laspard, especially in the line of portraiture; the likeness of Speaker Reed and a fancy "Head of a Woman" will be especially admired. Mr. Bradley and others have contributed a couple of political cartoons, which even now will make people laugh. In the exhibit of the Chicago Journal two cross-page panels of a week's happenings in Chicago and "The Evening of 1896" will be particularly admired. This latter will be compared with "Watching the Old Year Out" by Fred Richardson in the Chicago News. In the exhibit of the Chicago News, also, the spectator will be struck with two pictures of the day—"A Night Scene at Garfield Park" and "A Chicago Opium Den." For the Chicago Record, William Schmiedgen has drawn fine portraits, a few of which are embraced in their collection; one of Secretary Carlisle will catch the eye of the spectator. John T. McCutcheon is the author of some character pieces in the same exhibit, among which "An Intelligent Jurymen" will command attention.

member by a fine Christmas illustration. From St. Louis we have drawings by Crichton, B. T. Taylor, H. B. Martin, Carlisle Martin and others, the best staff of the St. Louis Republic. The best of these are local sketches, such as Crichton's illustration of a Police Court and Carlisle Martin's picture of two highwaymen caught by police as they are trying to make their escape in a buggy.

The artists of the Cincinnati Enquirer, whose names are, unfortunately, not affixed to their works, have sent several pictures of young ladies which are very pleasing. The hardest thing in the world to draw is a pretty girl's face. Our Cincinnati contributors are in a fair way to accomplish the feat.

The Rocky Mountain News of Denver uses the chalk plate process, and we have ten pictures by A. W. Steele done in that way. They are chiefly political cartoons, bearing on the late Presidential campaign, and are amusing enough, though Bryan as David, the son of Jesse, with his little sling, and Goliath of Gath as the giant of monopoly seem drool in view of the facts. What the French call actualities sometimes seem ludicrous in the event of a fact to confirm their prognostic. The News pictures should be studied in contrast with those of the organ of the other political faith—the Denver Republican. On the latter the comic artist who can capture the silver is king, and Governors talk of riding up to their bride bits in blood. Political feeling runs high in Denver, and the comic artist who can capture the silver is king, and Governors talk of riding up to their bride bits in blood. Political feeling runs high in Denver, and the comic artist who can capture the silver is king, and Governors talk of riding up to their bride bits in blood.

How an Early Day Sensation Was Pictured in the "Chronicle."



The above is reproduced from part of an illustration in the "Chronicle" of April 21, 1872, depicting scenes in the great earthquake which occurred in Inyo county during that year. The artist worked from photographs and descriptions furnished by the "Chronicle's" special commissioner, who visited the scene immediately after the disaster.

history combined. Another, by Leon A. Shafer, the marine painter, depicts "The North Atlantic Squadron at Fagge's Practice," a vigorous and graphic composition. A more delicate piece of work is a lady wrapt in dreamland by the fireside, by M. Ashe. A pair of pictures by E. Fuhr, representing "New York in a Snowstorm" and "New Year's Night at Old Trinity," should be priceless to the collector of materials for history. In the picture "Watching the Returns at the Herald Office" the way in which the lights are managed is marvelous. A very pretty picture by Arthur T. Keller is entitled "I Were Cut Adrift." It is an illustration to a serial story.

From the Tribune we have to acknowledge receipt of six pictures. Among them is a cartoon by Crane, entitled "Keep Off, I've Trouble Enough Already," the subject being the threatened destruction of the world by a comet. Howes contributes an excellent portrait of McKinley, and Schadt supplies a typical summer girl, surrounded by lovely creatures engaged in cycling, canoeing, swimming, climbing, golfing, fishing and fishing. From Ruyf we have a stirring picture of a campaign parade passing down Broadway on a windy day, and A. M. T. Mueller shows us three specimens of the sculptor's art—very fine indeed.

The World, daily and Sunday, has contributed over seventy drawings—political, social, local and picturesque. Three marines by C. McKnight Smith, the "Rescue," and likeness of the Puritan by Toacher, and a "Drowning Woman in the Surf" will delight lovers of sea pictures. Passing life in New York is illustrated by Hyde's "Visiting the Sick in the Hospital," "Firemen Rescuing the Little Ones," by A. Weil; Coney Island, and several character

sketches by George B. Luks; a "Third-avenue Suicide," by William Hofacker; a policeman chasing a criminal in a sleigh, by John W. Trowbridge; "Mme. Melba's Departure," and "Convicts at Work at Sing Sing," by A. Weil; "Crowds at Coney Island," by Clifford Rider; "The Arrest of a Shoplifter," by I. Norval Marchand; a "Policeman Stopping Two Car Horses," by Will Crawford; "The Last of the Seeley Affair," by Walter McDougall; "Salvation Army Dinner," by Kemp, and many others. The World has devoted much attention to the illustration of political life. It contributes a fine full-length portrait of Mark Hanna by J. C. Baker; "The Departure of Tom Platt," by Hofacker; "The Nomination of John M. Palmer," by Trowbridge, and other pictures of the same class. The set of illustrations of contemporaneous crime shows the progress we have made since editors had one head which served for all the villains and another which stood for all the brides. The World gives us an authentic portrait of Holmes, the murderer, "The Murder of Heming's Brother-in-Law," by Ryder; "The Death of Joseph Block," by W. O. Wilson, and several other contributions to the gallery of criminal art.

We are indebted to the New York Advertiser for seven good pictures. Three of these, by Ethridge, represent "The Horse Show," "The Reception of Li Hung Chang," and "A Naval Display in New York Harbor," and are really works of art. Fleming's caricatures of Bryan and his 50-cent dollars are very funny.

One of the most copious exhibits is that of the Brooklyn Eagle. One of these which will command attention is a picture of "The Red Parlor at the White House," which is anonymous. By O. W. Simons there are character

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PICTURES AND PICTURE-MAKERS OF AMERICA'S GREATEST NEWSPAPERS

Possibly the most interesting chapter, both to artist and layman, will be this which follows. In it there is, in a nutshell, the story of progress in journalistic art as each of the papers has heaved its way toward perfection, as well as description of the modes and methods of the picture-makers of the present day.

publish crude portraits etched by an antediluvian process, which required about twelve hours for the actual work of preparing a cut. During 1883, 1884 and 1885 such illustrations were published with growing frequency, sketches of participants in court trials, scenes from theatrical performances and similar pictures being added to the portraits.

A talented young artist, Fred Richardson, was regularly employed in 1884 and struggled to keep up with the times in spite of the slow process of etching then in use. Later, however, an expert chalk-plate artist, William Scanderson, came to the paper and substituted the chalk plate and needle for the provokingly slow etching process. Notwithstanding the limitations of the chalk plate, many excellent illustrations were prepared by Scanderson, who was especially happy in reproducing street scenes and landscapes. However, the present admirable zinc-etching process had been put in use in New York and the Record promptly adopted it, putting in the first plant of the sort in Chicago and bringing an expert etcher from New York to take charge of it. That was in 1885. Soon the Record's present chief artist, William Schmiedgen, came to the paper and began a remarkable career of building up the newspaper illustrating, in which he holds so prominent a place. An artist of singular ability and industry, he has also the valuable faculty of developing young artists and teaching them

the best methods of newspaper illustration as he has seen them perfected during his years of leadership in the profession. The artists of the Record and the Daily News are under his general supervision, though with the actual work of the latter force he has no direct responsibility.

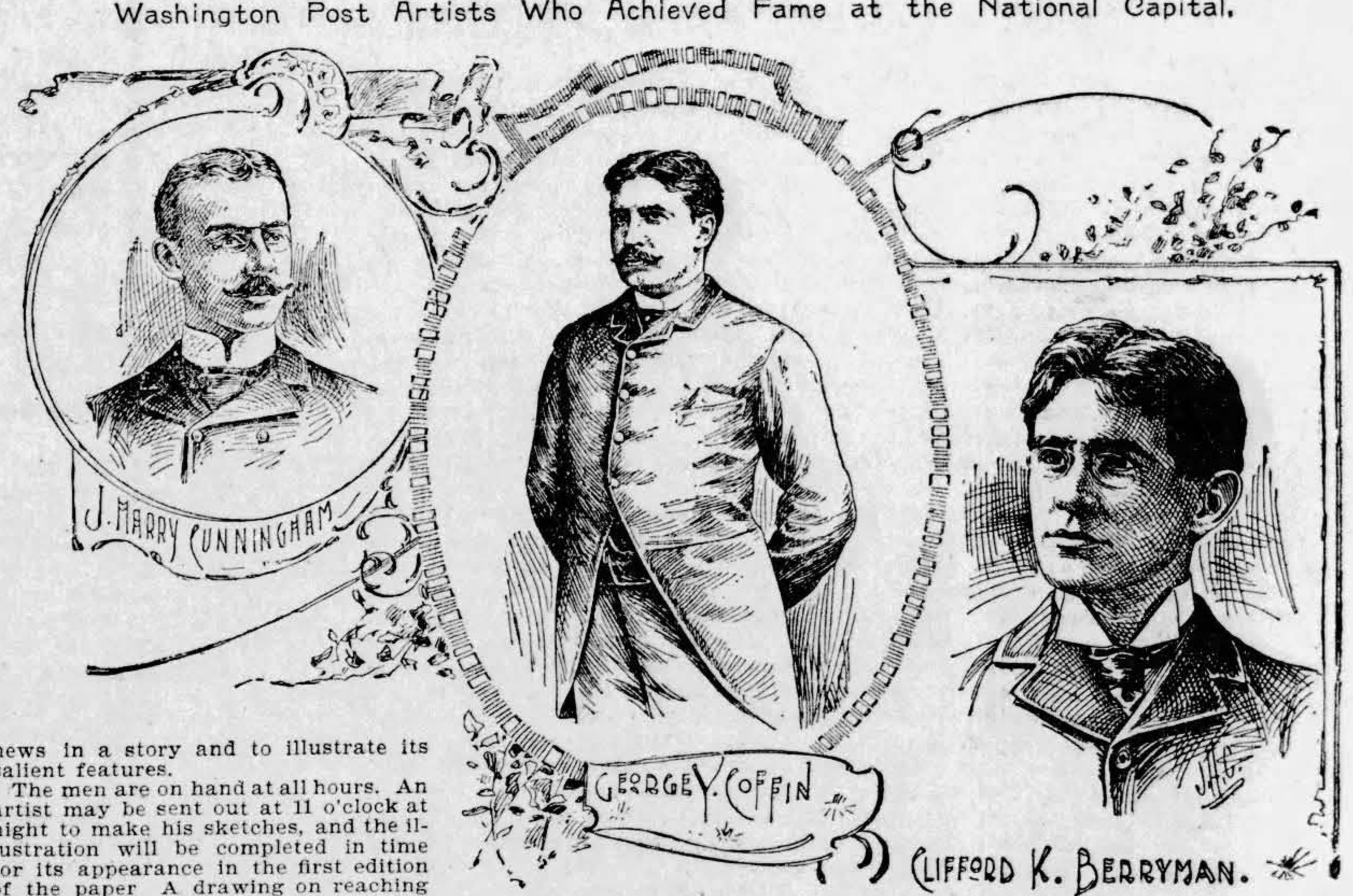
Another brilliant young artist of the Record's force is John T. McCutcheon, who has gained wide recognition for his effective political cartoons and drawings of faces and figures. During the World's Fair McCutcheon's sketches of architectural details at Jackson Park won high praise from famous artists and architects. He, with Schmiedgen and George E. Lyon, the latter well known in San Francisco, turned out an enormous quantity of high-grade work for the Record during the World's Fair. During the past year have done heavy work at national and State conventions, at Canton, O., and along the lines of travel pursued by William J. Bryan. In 1892 Schmiedgen and McCutcheon did equally effective and brilliant work for the Record during the greatest of newspaper artist-correspondents, telling with his pencil more vividly than the scribe who accompanies him the important happenings and interesting scenes which come within his vision. Railroad riots and tornadoes, things strange and wonderful far and near, come before the eyes of readers of the Record from the pencil of Schmiedgen. He traveled all over Mexico last summer and drew pictures without number, and now he is in Cuba filling his portfolio with war pictures. Recently some hundreds of black and white sketches by Schmiedgen and McCutcheon were exhibited in the Chicago Art Institute and elicited great praise.

On the Daily News Fred Richardson's delicate and beautiful illustrations are unequalled in its particular field. The Daily News has two admirable cartoonists, Floyd Triggs Jr. and Sewell T. Collins Jr. Both are young and their work shows unusual promise. They are the names of the artists composing the staff of the Record:

William Schmiedgen.
John T. McCutcheon.
Charles Williams.
Charles Sarkis.
John Ellingson.
Ben F. McCutcheon.
The Daily News has the following three artists:
Fred Richardson.
Floyd Triggs Jr.
Sewell T. Collins Jr.
John Lilless.
Frank B. Sorenson.
Edgar de Graft.

The very complete zinc-etching plant of the Record and Daily News is kept at a high degree of effectiveness by the chief of the etching department, William Griesheimer, an enthusiast in his work and a most painstaking master of the modern processes of making newspaper cuts. The force under his command is well trained and with his active assistance turns out an immense quantity of finished work.

Washington Post Artists Who Achieved Fame at the National Capital.



Chicago Chronicle Artists at Work in Their Comfortable Quarters.

The New York Herald began to illustrate its news about seven years ago. From the start, when two or three artists were employed, the art department has grown from year to year until now it keeps employed day and night twenty expert artists, the majority of whom are specialists in their different lines.

The photo-engraving department of the Herald is one of the largest in the world. Three processes of reproduction are used—line engraving, the half tone and three-color processes.

The paper has its own color department, and all of its color work is done in the building. An eight-page colored supplement is published weekly, and special Easter and Christmas numbers are elaborately illustrated.

The Herald uses four color presses, the best work being done on flat presses.

The artists on the Herald are selected with great care. While it is not the custom to employ inexperienced men at the start, yet the style of the illustrators is generally developed in the office. Fully one-third of the artists have studied abroad, in Paris and Munich.

The Herald inaugurated the system of having original work done by its artists. Many of them have studios of their own. On special work models are ported to pose in the studios, where the artists complete their more elaborate productions.

It is no longer the rule in the department to send out a artist with the reporter who covers the story. The artists are supposed to correctly estimate the

news in a story and to illustrate its salient features.

Men are on hand at all hours. An artist may be sent out at 11 o'clock at night to make his sketches, and the illustration will be completed in time for its appearance in the first edition of the paper. A drawing on reaching the photo-engraving room is ready for the press in forty minutes.

Herald artists are sent out as often as possible to distant points of the country. Wherever there springs up an important news story at Homestead, Chicago, Jacksonville, an artist is dispatched at once to the spot.

On court trials and news stories of long-continued interest, the same artist is assigned to them, to avoid any dissimilarity of work. The artist is subject to the same risks and experiences as the reporter. His sketches are made on land and water, he scales the frost-covered side of the ocean steamer, or ventures into burning buildings in order to depict the desired effect.

The Herald artists do not carry snapshot cameras. Their work is all done by means of original sketches. One photographer is continually employed in the department to take views of buildings, backgrounds and interiors.

For the greater part, possessed of wide experience, they are all young, being between the ages of 20 and 30. Many of them have contributed illustrations to the leading magazines, and others have exhibited work of excellent merit in water color exhibitions.

Harry G. Dart, 27 years old, has for two years been in charge of the Herald art department. He constitutes the "art directory," being responsible for all illustrations that appear in the paper. He has supervision over all the colored supplements.

Dart returned from Cuba not long ago, where he made an abundance of sketches of life in the town and in the field. His work has been a graphic accompaniment to the Herald's dispatches

from the scenes of the Cuban insurrection. The assistant manager of the department is William Neidermeyer. Charles G. Bush is the Herald caricaturist. His spirited cartoons are known and copied throughout the country. "The Marine," expert of the staff is Leon A. Shafer. He has won the reputation of being the leading marine artist among newspaper illustrators. Many of his pictures have been exhibited in the water color exhibition in New York city.

M. Stein, whose specialty lies in execution of portraits, is one of the best in his line in the country. Ernest Fuhr is considered one of the cleverest experts of the department in general illustration.

Charles Jeffers executes the greater part of the landscape work in the Herald, besides being a clever figure artist. On general figure work Herman Methfessel is adjudged to be an expert. Arthur J. Keller is well known for the excellence of his work. His sketches frequently appear in Harper's Magazine and other illustrated publications.

A James Conde is the comic artist of the department and a well-known figure in the staff. Other well-known artists in the department are William Glackens, who has just returned from Paris, Felix Thordike, William H. Funk and Willis Thordike.

The head of the department keeps in constant communication with his men. Should the services of an artist be required at any unusual hour of the night the office communicates with Dart, who assigns a man to the work.

pretation of news, on the New York World is a business. The day has passed when boys from the farm who had a taste for drawing and could draw cows and such things were given a trial. The newspaper artist of to-day is an alert, pictorial reporter, whose intelligence is not bounded by cows, who doesn't wear long, frowsy hair, has a baby velvet coat nor affect freakish dresses. There is no such kink in his brain. There mustn't be, for he is one part of a great machine working in perfect union. The art department of the World carries over seventy men on salary who make its illustrations, and this does not include an army of outside or special artists, who travel all over the world. The World art department illustrates the Daily, Sunday and Evening World, the weekly, semi-weekly and the monthly editions. Another branch of the work rapidly developing in artistic importance is the advertising art department, the latest branch of the World art work.

Outside of Bradford Merrill, to whose up-to-date methods of illustrating the high-class picture work of the World is due, and whose encouragement has been the means of bringing out the very best in each man, may be mentioned the foremost illustrators of the World.

Walter McDougall, born in Newark, N. J., chief cartoonist, longest in point of service at any newspaper, has been a humorist, play writer, author, engraver and illustrator of the immortal Bill Nye stories.

Dan McCarthy, cartoonist, was born in New York. He studied in Paris.

NEW YORK WORLD.

Picture making, or the pictorial inter-

Artists of the New York Herald Photographed in Characteristic Attitudes While at Work.

and as a character illustrator in the great political conventions his work is widely known.

Tom Powers was born in Chicago. As a cartoonist for the Evening World, unrivaled for the originality of his ideas and their presentation in a newspaper. Will Crawford was born in Newark, N. J. He was graduated from the Art Students' League in New York. His beautiful technique and drawing have revolutionized the picture work of the entire country, approaching in their beauty the best class of magazine work.

Walter Gallaway, born at Indianapolis, is an all-round newspaper illustrator, whose special line is humorous character work.

William Hofacker, born in New York, is one of the most expert marine illustrators in the country.

J. Norval Marchand, a native of St. Paul, Minn., is one of the new school picture makers from the West, who has jumped into prominence within the last six months. He is only 21 years of age.

Charles Mortimer, who was born in New York, is a master at portrait work and manager of the art department. He is universally known by the reading public.

Gifford Ryder, a native of Connecticut, does some of the best work on the World.

John W. Trowbridge, another Western man, has been in New York ten years and is well known all over newspaperdom for his vigorous pen and ink work at the great political conventions, and as an illustrator of news, sporting and social events.

A. Weil, a New Yorker, is a sterling illustrator of theatrical and general news work.

Walter Bobbett is an illustrator of books, writer and assistant manager of the art department.

William O. Wilson was born at Natal. He is a reliable, strong, solid picture maker, one of the best examples of the developed newspaper artist. His beautiful wedding pictures are marvels of graceful drawing.

These are the men who have made and are making the picture reputation of the World. Most of them have been developed by the daily grind inseparable from newspaper work, but the schooling has brought nothing but good out of a crude system of miserable picture making tolerated up to within three years ago, when the outside public fondly believed the old joke that newspaper pictures were cut out with an ax.

NEW YORK PRESS.
It has been the experience of the New York Press that no single department is of more value or pleases its readers more than its art department. The gradual development of this department to what the Press considers its high state of efficiency has seemed to gratify the readers of the Press, who have watched its improvement and have let the management of the paper know from time to time that its efforts in this direction were thoroughly appreciated.

Its subscribers have become so accustomed to high-class illustrations touching the news of the day—pictures of buildings, scenes and prominent people for the moment in the public eye—that they are quick to notice any falling off in the character of the Press' art work or any marked diminution of the amount of that work furnished to them daily.

During the recent political campaign the Press found the aid of its art department particularly valuable in presenting to its readers in graphic pictorial form the basic principles and chief issues involved in that great political contest.

Readers watched with the keenest interest from day to day for the sharp incisive political cartoons drawn by W. H. Shindler and Clare Angell, and the Press mails were burdened with letters, mainly of commendation, but now and then of denunciation, when some shaft of the artist struck home with particular force.

A little feature of the Press in the nature of a daily series of cartoons, which was called "The Boy's Schoolmaster," seemed to be watched with particular zest, and the Press received applications for the privilege of reproducing that series from all parts of the Nation. This specific instance illustrates the value of a well-equipped art department to a modern newspaper of wide circulation and influence.

The aim of the Press in its art department is not so much to produce a vast number of pictures for its readers, but to have a small, well-disciplined, wholly effective force, composed of artists of a high order of ability. In the Sunday edition the Press gives its readers a generous quantity of art work and maintains its quality.

In charge of the staff of artists who help the Press in its endeavors is W. W. Lyon, who has general oversight of the

talents are devoted to fashion drawings, but her work is not of the "fashion-plate" order. She strives with eminent success to give life and animation to the ladies and gentlemen and boys and girls whom she pictures as wearing clothes of the latest and most fashionable cut. Miss Aspell does not confine herself, however, to fashion work, but furnishes the public with extremely clever illustrations on various topics of social life and character.

Leslie W. Lee, who devotes most of his energies to the drawing of figures and costumes, has his time largely taken up with depicting actors and actresses and various scenes from plays which are for the time before the public. He has prepared himself for this work by much study of the costumes of different periods and countries. Before going into newspaper work Lee studied with Carroll Beckwith, Kenyon Cox and G. de Forrester Brush at the Art Students' League, and later at the Academy of Design.

D. F. Thomson, whose specialty is quaint illustrations and character pictures for special stories, mainly of an odd and novel nature, began work as a lithograph artist and continued in that seven years before going to New York. That training prepared him well in practical knowledge of newspaper art work.

E. B. Warner is the staff photographer, and in that position a valuable aid to all the other artists on the staff. Besides the photographic work, he serves in a way as librarian of the art department, having charge of the indexing and filing of photographs, portraits, scenes and illustrations of all descriptions, as well as the drawings of the other members of the staff.

F. A. Bussing, the most recent acquisition of the Press' art department, came into newspaper business from the architectural profession, which he found no mechanical phase of his vocation. He began his newspaper career by furnishing illustrations to various comic papers. On the Press staff he devotes himself to general work.

CHICAGO TIMES-HERALD.
Not so many years ago a certain great editor—now dead of a certain great Chicago newspaper—also dead—had a violent aversion to the use of illustrations in the columns of his Journal. Among his employees was a young man connected with the advertising department who aspired to be an artist. He found occasional chances to indulge his ambition, and contributed largely to the pleasure of his associates with cleverly drawn portraits. Some of these pictures were sketches of advertisers, and some of them were used to embellish the columns controlled by the business manager. Most of the portraits, however, went to adorn the walls of the counting-room, with the aid of pins and the paste pot.

One day the great editor paid an unexpected visit to the counting-room and saw the art exhibition. His brows contracted and strange mutterings came from his lips. He glared at each of the clerks in turn and finally thundered forth:

"Who drew these pictures?"
"I drew them," meekly responded the amateur artist, "but I—"
"Well, you can draw your salary now," was the awful suggestion of the

great editor, "and be as quick as you can about it."

Those were the days when the art of newspaper illustration was in its very infancy. The great editor was Wilbur F. Storey, the man who made the Chicago Times what it was and left its name to be linked with that of the Herald when the two papers were consolidated. The policy which he proclaimed so vigorously on the occasion referred to has no place to-day in the management of the Chicago Times-Herald. No newspaper in the United States, perhaps in the world, makes a better and freer use of illustration. Its editor and publisher, H. H. Kohlsaat, is a firm and enthusiastic believer in the value of pictorial art in journalism. He has made it a noteworthy feature of his paper by sparing no expense in securing the best artistic talent and the perfection of a mechanical equipment second to none at the command of a daily newspaper.

Typographically considered the Times-Herald is notable for its clear-cut appearance. Experience has taught the lesson to its publishers that, lacking in the proper regard for such details as ink, paper, presswork, stereotyping and etching, an artist may draw ever so well and achieve nothing but his labor for his pains. His genius may be of the highest order, his ideas may be strikingly original, and yet, without these essentials behind him, his efforts will be failures.

Since the days when the chalk plate and the block of boxwood were the only vehicles at the command of the daily newspaper for enlivening its pages—or, generally speaking, the reverse—the field for artistic work has broadened beyond all expectation. The necessities have been developed which, in their application to newspaper illustration, invite the most ambitious efforts of the artist and the engraver.

All of these important requirements are bountifully supplied by the Times-Herald. From its model pressroom in the basement to the splendidly appointed etching plant and artists' room on the fifth floor, there is nothing wanting to insure the highest perfection in its illustrations. Its corps of artists is a notable one in the fact that, while each member excels in a special line of work, there is no task too difficult for them to undertake with an assurance of success. Each is encouraged to do his best by the knowledge that his effort will receive the most conscientious treatment from the time it leaves his hands until it is transferred to the printed page.

In the "Chronicle's" exhibition will be found a few characteristic examples of the work of the Times-Herald artists. The large portraits by H. von Hofstein show wherein he particularly excels as a newspaper illustrator. The fidelity and skill with which he traces the lineaments of prominent men of the times have made him famous. Some of his work has attracted the attention of the whole country, the most notable instance of this kind being afforded during the last National Democratic Convention.

On the morning of the day when William Jennings Bryan became the nominee of his party the Times-Herald appeared with a magnificent portrait of Mr. Bryan on its first page. It was hailed with delight by the Bryan followers, and an extra edition had to be printed to supply the demand for the picture alone. Thousands of those pictures were worn in the hats of the delegates when the convention was called to order, and it is no exaggeration to say that they exercised a tremendous effect in hastening Mr. Bryan's nomination. Portraits of William McKinley, Garret A. Hobart and other men of national reputation have also added to Mr. von Hofstein's fame as a newspaper artist.

Harry O. Landers occupies a field in which he has few rivals among newspaper artists. One must search the pages of a high-class magazine to find examples of decorative designing from which to make comparisons with his work in this line for the Times-Herald. His poem illustrations, head and tail pieces and borders show great delicacy and striking originality, without any apparent striving for the grotesque effects of the Beardsley school. Mr. Landers' pen is also responsible for the excellent portraits which appear on the page devoted to the drama.

Isaac Morgan has achieved an enviable distinction as an "assignment" artist, probably the most difficult place to fill on a metropolitan newspaper, since it calls for the widest range of talent. Formerly connected with the Republic of St. Louis, his work at the time of the cyclone which struck that city was so far above the ordinary as to receive the highest compliments from his professional brethren. Since joining the

Times-Herald staff Morgan has contributed many strikingly original examples of his skill with pen and ink, especially in the illustration of stories.

E. M. Brots is another clever assignment artist, who excels, however, in the portraiture of women and things relating to the fashion department. His faithful delineation of costumes makes him a most valuable specialist.

E. F. Batchelder is a cartoonist whose original ideas and broad grasp of current events have been demonstrated through the newspapers for several years. During the recent campaign his clever pen was responsible for many of the most telling cartoons published in the daily papers. Some of the best were widely copied, foreign as well as domestic journals paying him this compliment.

Until about the middle of the eighties illustrations were infrequent exceptions in the columns of the Chicago Tribune, and the character of the work did not tempt the management to increase their number. It was not until the close of 1885 that illustrations became a regular feature of that paper.

An art department was established at that time and chalk plates were relied upon for most of the cuts, which were largely reproductions of portraits. However, more ambitious illustrations, including representations of events of the day and scenes from unfamiliar phases of life soon began to appear.

Chalk plates were almost wholly abandoned within the next two years and zinc-etching jobbing establishments were relied upon for the mechanical work. The delays, uncertainties as to whether work would be done, the necessity of holding the paper for the needed cuts, and the inferior character of the work in some cases soon determined the Tribune either to abandon the art department or to establish an independent etching plant. The latter alternative was adopted in 1889, Louis Racicot, who is now foreman of the etching room, being one of the first assistants. Since that time the number of illustrations in both the daily and the Sunday editions has multiplied, and there has been a steady improvement in both the drawing and the mechanical work.

In December, 1887, Harold R. Heaton, who had studied at the St. Louis School of Fine Arts and had a year's experience in drawing for the old Missouri Republican as artist. He has been with the Tribune continuously since then, with the exception of several months spent some years ago in sketching in Southern Europe. Heaton studied with the intention of devoting himself to high art, but found newspaper work more remunerative. For a short time he had two collaborators, but they were released and for a year and a half he had the entire burden of the work. During the World's Fair year the number of artists employed varied between five and six, but the force was reduced after the exposition and now numbers four. The amount of space devoted to illustrations has steadily increased and the character of the work has improved. Larger pictures, more carefully executed rather than numerous small ones hurriedly done, is the motto of the present management.

Heaton has for a number of years devoted himself almost exclusively to cartoons. He originated the treating of current events in a strip of cartoons, or pen pictures of "events of the week," which has subsequently been adopted by almost every paper in Chicago and many others throughout the country.

In February last Heaton held the first exhibition of newspaper drawings ever held in Chicago, and it was successful both in point of attendance and of sales. G. A. Coffin and Albert Levering, formerly in the art department of the Tribune, are now employed by a New York daily newspaper. Coffin was with Heaton for more than four years, and he executed the series of reproductions of the battle-ships and cruisers of the United States Navy, which appeared in the Sunday Tribune last year.

Augustus O'Shaughnessy, Robert Carter and Ralph T. Shultz, with Heaton, comprise the artists' staff at present. O'Shaughnessy studied art at the Christian Brothers' College in St. Joseph, Mo., and gained his first experience in newspaper work in Pueblo and Kansas City. He has been with the Tribune two years.

Carter and Shultz attended the Chicago Art Institute. Carter has worked in Detroit and in San Francisco. The etching plant is under the management of Louis Racicot, assisted by Theodore Shultz and Frederick Busse. Racicot has been employed almost continuously by the Tribune for eight years. The etching plant is complete in all its equipment and the paper is never dependent for any of its work upon outside assistance.

DETROIT EVENING NEWS.
The Detroit Evening News has never attempted to solve the problem of the ultimate function of pictorial art in journalism. The progress of newspaper illustration has been watched with much interest, because it is an entertaining study and because the much-abused newspaper "cut" has most evidently come to stay.

The pictorial art department of the News was established in the days when the chalk plate was the vehicle of expression and the artist and the stereotyper collaborated to produce strange and mystic shapes. Crude and libellous as this sort of work was it unquestionably appealed to the public, although the reason will probably never be known until the sting is extracted from death and the grave has given up its secrets. With the advent of the zinc etching, it has been the aim of the Detroit Evening News to make its pictorial art work explanatory, so far as possible, of the other matter in the paper. It has never believed that newspaper illustration was something in itself, a department which should be maintained independently of the news departments, and that its work was of such a character that no excuse was required. It is true that this is not the theory of the "new journalism," which interprets the mission of the newspaper to be the publication of matter that will

CHICAGO TRIBUNE.

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An art department was established at that time and chalk plates were relied upon for most of the cuts, which were largely reproductions of portraits. However, more ambitious illustrations, including representations of events of the day and scenes from unfamiliar phases of life soon began to appear.

Chalk plates were almost wholly abandoned within the next two years and zinc-etching jobbing establishments were relied upon for the mechanical work. The delays, uncertainties as to whether work would be done, the necessity of holding the paper for the needed cuts, and the inferior character of the work in some cases soon determined the Tribune either to abandon the art department or to establish an independent etching plant. The latter alternative was adopted in 1889, Louis Racicot, who is now foreman of the etching room, being one of the first assistants. Since that time the number of illustrations in both the daily and the Sunday editions has multiplied, and there has been a steady improvement in both the drawing and the mechanical work.

In December, 1887, Harold R. Heaton, who had studied at the St. Louis School of Fine Arts and had a year's experience in drawing for the old Missouri Republican as artist. He has been with the Tribune continuously since then, with the exception of several months spent some years ago in sketching in Southern Europe. Heaton studied with the intention of devoting himself to high art, but found newspaper work more remunerative. For a short time he had two collaborators, but they were released and for a year and a half he had the entire burden of the work. During the World's Fair year the number of artists employed varied between five and six, but the force was reduced after the exposition and now numbers four. The amount of space devoted to illustrations has steadily increased and the character of the work has improved. Larger pictures, more carefully executed rather than numerous small ones hurriedly done, is the motto of the present management.

Heaton has for a number of years devoted himself almost exclusively to cartoons. He originated the treating of current events in a strip of cartoons, or pen pictures of "events of the week," which has subsequently been adopted by almost every paper in Chicago and many others throughout the country.

In February last Heaton held the first exhibition of newspaper drawings ever held in Chicago, and it was successful both in point of attendance and of sales. G. A. Coffin and Albert Levering, formerly in the art department of the Tribune, are now employed by a New York daily newspaper. Coffin was with Heaton for more than four years, and he executed the series of reproductions of the battle-ships and cruisers of the United States Navy, which appeared in the Sunday Tribune last year.

Augustus O'Shaughnessy, Robert Carter and Ralph T. Shultz, with Heaton, comprise the artists' staff at present. O'Shaughnessy studied art at the Christian Brothers' College in St. Joseph, Mo., and gained his first experience in newspaper work in Pueblo and Kansas City. He has been with the Tribune two years.

Carter and Shultz attended the Chicago Art Institute. Carter has worked in Detroit and in San Francisco. The etching plant is under the management of Louis Racicot, assisted by Theodore Shultz and Frederick Busse. Racicot has been employed almost continuously by the Tribune for eight years. The etching plant is complete in all its equipment and the paper is never dependent for any of its work upon outside assistance.

A Dozen of the Artists Whose Ability Is Shown Daily in the New York World.



Two of the Chicago Tribune's Noted Artists.



department. His work is necessarily largely executive, but he finds time to do general illustrating, making a specialty of portraits.

W. H. Shindler, who graduated from a course of study at the National Academy of Design, devotes his attention almost entirely to political cartoons. His drawings of this kind are usually of a serious nature, not going to the extreme of caricature and comicality.

Clare Angell's forte is the comic cartoon and caricature. He does much general news illustration, handling mainly subjects which permit of a farcical treatment.

W. G. Wood excels in marine pictures. His drawings of war ships, naval fleets going through their maneuvers, yacht races and similar affairs have been highly successful and attracted much attention. His pictures are striking from their note of action and from the excellent water effects which they show.

C. F. Underwood, who is now in Paris continuing his art studies, has not severed his connection with the Press, but constantly sends excellent sketches from the French capital and illustrations of a general nature. Although a very young man he has developed unusual skill in newspaper illustration, his best work being in character sketches, fiction illustration and portraits. His pictures in the "Chronicle's" Exhibition of Newspaper Art Work will illustrate the high character of his ability.

No reference to the members of the Press' art staff would be adequate without conspicuous mention of the work of Miss Aspell. Most of her time and

all the interest created by the irregular forms of the cuts.

Five bright young men now constitute the staff of the News art department. Nearly all of them were educated in Detroit. The illustrations for the News and the Sunday News-Tribune are made by them. The department is under the general charge of Fred Leipziger, who has as his assistants Joseph L. Kraemer, Fred C. Nash, A. G. Allen and Irving R. Bacon. Leipziger, who has been employed on the News some three or four years, devotes the greater part of his time to cartoons and political sketches. He has shown a real talent for marine and animal sketches, and has produced many cartoons. Nash, although scarcely 21 years of age, gives promise of being one of the best newspaper portrait artists in the country. Some excellent portrait work has also been done by Allen and Bacon.

From the work of the artists in its employ the News is convinced that newspaper illustration will make more rapid strides in the next decade than it has in the past. The men who are doing the work are ambitious and studious. They evince a disposition to keep out of ruts and to create rather than to copy.

WASHINGTON POST.

The national capital offers an especially fine field for cartoon work, and the Washington Post, under its present management, has made a specialty of good-natured political pictures that have been copied all over the country. The late George Y. Coffin gave the Post a reputation in this line, and the Post in turn gave Coffin wide fame. Senators and Representatives, as well as visitors to Washington in the past six years, all have pleasant recollections of Coffin's work. He was a genius as a cartoonist, and repeatedly during the later years of his life declined flattering offers to devote himself wholly to picture making in New York. He was for many years in the Government service, holding a responsible clerkship in the Treasury. His cartoons, originally made as a pastime, finally yielded him a good salary, and his work was in constant demand. Mr. Coffin was a classical scholar, and the only criticism ever heard of his later pictures was that the wit at times was lost to any but the scholarly reader.

The Post files furnish a graphic history in pictures of national political events in recent years. During the last campaign Coffin, though then an invalid, was at his best. Chairman Mark Hanna paid him the compliment of saying that his pictures of him were the best printed in the country, and the chairman secured proofs of all of them to be preserved as souvenirs of the great silver fight. Some two years ago Coffin ran a series of pictures modeled after historical paintings, and entitled them "Masterpieces of Modern Art." They made a great hit in Washington. His death in November last, although not unexpected, was widely deplored. He was 46 years of age.

Clifford K. Berryman, who is now doing the cartoons for the Post, is showing much cleverness — has been with the Post for several years. He has until the last three months confined his work largely to sketches from life in Washington and the usual newspaper illustrations. His free-hand likenesses are marvelously accurate. In dealing with public men he has the advantage of cartoonists in other cities in that he sees the statesmen as they appear daily in real life, besides having the advantage of a valuable collection of photographs, obtained during his six years' service with the Post. While comparatively a novice at cartooning, his pictures thus far have shown sufficient merit to warrant the prediction of a bright future in this line for him. His work is extensively copied already. Mr. Berryman is not yet 30 years old.

The Post aims to use only good pictures and rarely handles anything from the syndicates. Its portraits are especially well done and this work has for years been in the hands of J. Harry Cunningham, who is particularly talented in this direction. His newspaper portraits are believed not to be excelled by those of any other artist. He has also done some good architectural drawings.

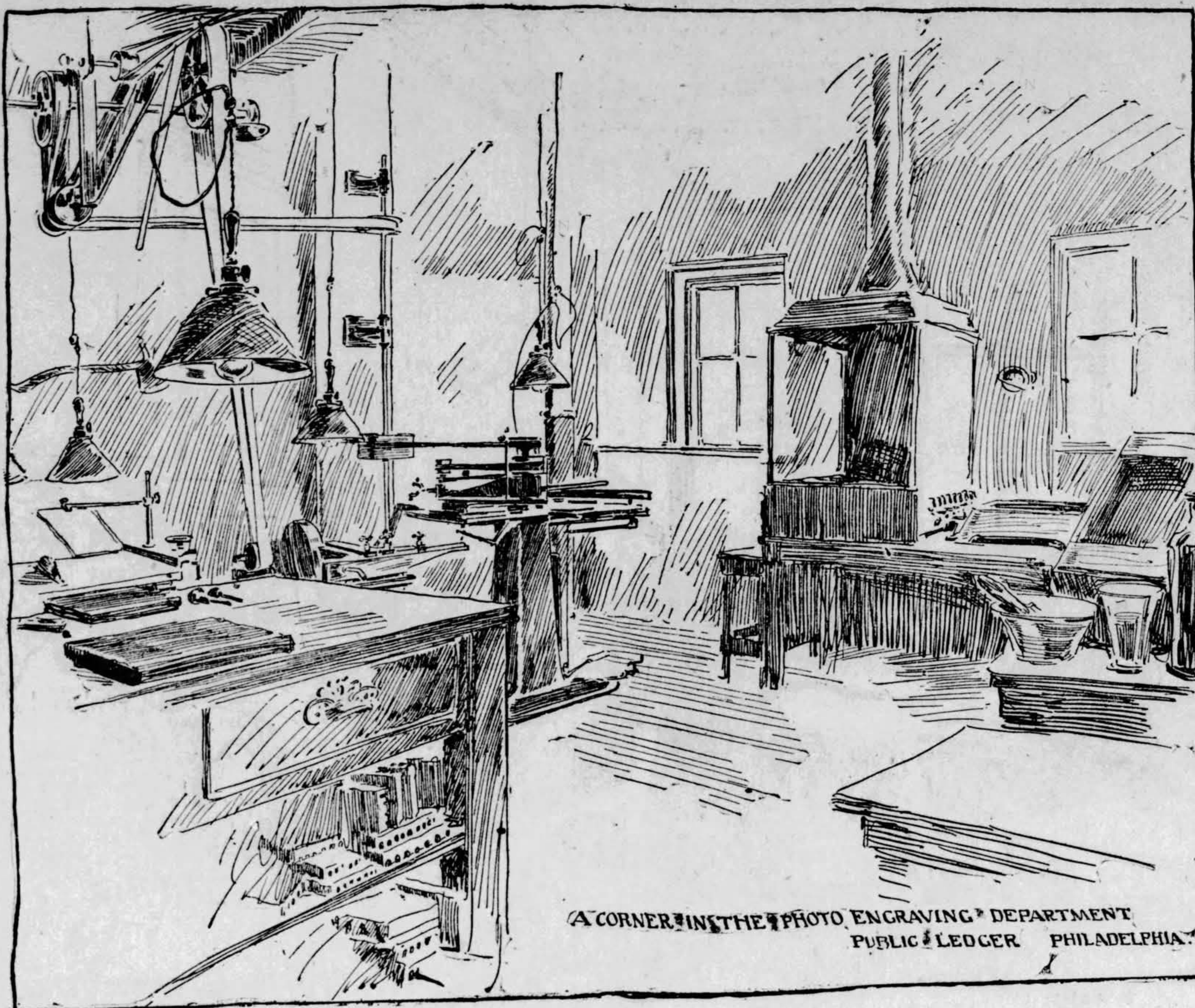
Some of the drawings of the late Mr. Coffin and work of Berryman and Cunningham are included in the "Chronicle's" exhibit.

ROCKY MOUNTAIN NEWS.

The work of Albert Wilbur Steele, the artist of the Rocky Mountain News, possesses a clearness and sharp accentuation that appeals at once to the reader by forcible lines. Using the chalk plate Steele has been compelled to apply himself more assiduously to the cultivation of finer artistic work in drawing than if he were engaged where the photo-engraving process is in more general use. In inventing character and originating method of treatment Steele was without a single aid, having been thrown into the newspaper art when it was in its infancy and when he was only a tyro at cartooning. It all came about in a way that reflects the hand of fate in directing lives.

After the marriage of Steele, in 1884, to Miss Anne Cray, daughter of the late Dr. B. F. Cray, editor of the California Christian Advocate, the young couple chose California as their home. They engaged in ranching near Jolon, Monterey county, but after six months retired from the pursuit. Mrs. Steele did not like ranching life. San Jose was next tried in a futile effort to secure for Steele any kind of employment. He did succeed in obtaining work assisting paper-hangers and was afterward engaged as bookkeeper in a small store. After six months Steele concluded that his star of destiny was to be found east

Where Some of the Quaker City's Best Newspaper Illustrations Are Made.



of the Rocky mountain range. He journeyed home and then was employed in his father's grocery store for five years. The artist was in the young man, for he pursued his studies of all objects in such a fashion that it fitted him perfectly for his real sphere. He spent his evenings at home or with friends penciling and attempting good outline work, and by constant practice developed the latent spark of genius.

The late Colonel John Arkins, proprietor of the Rocky Mountain News, accidentally saw some of Steele's sketches and at once recognized material for a good newspaper artist. He offered Steele a permanent position. Steele, who was born at Malden, Bureau county, Ill., June 18, 1862, and passed through the public schools until the eighth grade was reached, when he chose to seek a more active life. He first studied surveying in the field with United States deputy land surveyors, and spent five years until he attained his majority with the chain and theodolite.

PHILADELPHIA PUBLIC LEDGER.

The Philadelphia Public Ledger began to print illustrations in April, 1893, although it was almost a year later before the installation of its present plant. In common with nearly every daily newspaper that begins to insert illustrations among its news items, the Ledger at the start, and for nearly ten months after, had its cuts drawn and made at a commercial photo-engraver's instead of in its own office. There are many reasons why this soon came to find disfavor. The principal objection to this method, and a serious one to a modern newspaper, was the inability to have illustrations made as wanted. All work had to be done in the daytime or else prepared at a cost out of all proportion to its worth. Another objection was the failure to secure satisfactory work, owing to the absence of the supervision that would diminish such a contingency.

At first illustrations were necessarily used more sparingly than at the present time, although it has been from the start the Ledger's policy to use illustrations that illustrate rather than to print pictures for their own sake or to "fill up" the pages of the paper. Almost constant lack of space has made the latter reason an obsolete one, and in such pictorial embellishments as are used the effort is always made to insure illustration rather than decoration, although in this line it is occasionally found that there are legitimate calls for purely ornamental "cuts"—headings, which add to the typographical appearance of the page, being an instance. The Ledger's department is contained in a suit of seven rooms, including two darkrooms, one for the wet-plate process and one for the dry-plate develop-

ment, which is equipped in a model manner. In the latter room, of course, all outdoor photography is finished. And here it might not be out of place to remark that outdoor work is daily becoming more important, as it is often possible to secure by photography better results, where a really graphic record is wanted, than by sketching. Then, again, it is often a sheer waste of an artist's time to send him to sketch a building that can be successfully photographed, and the result, even if not so artistic as one would desire, justifies the means employed, for it is more faithful than could be obtained in any other way.

Another desirability in newspaper illustration is speed, and while the zinc process, which is employed by the department, is not so rapid as the chalk process, the results are infinitely better of every other great daily newspaper which illustrates, is the large docketed collection of portraits and views, and the equally extensive files of illustrated newspapers and magazines, American and foreign. The clippings and photographs are arranged under a self-indexing system, which system is used for the storage of cuts, such as may subsequently be needed. These are stored in a room by themselves.

Of the machinery in use it is only necessary to say that it comprises the latest appliances for the proper reproduction of newspaper cuts, although there are included some of special manufacture and design, and the arrangement of the machinery and of the plant in general embodies many new features, and in this respect and in the amount of floor space devoted to the uses of the department it is not too much to say that it is believed to be a model.



A Busy Corner in the Art Department of the New York Press.

ter, and the difference in time is infinitesimal. Copy has been received so late as 1:05 A. M., and the cut made in time for the regular "mail" or first edition, the last page of which is due in the stereotype foundry not later than 2 o'clock. It is only fair to state that such cases are rare, and that only a portrait would be attempted in so short a time.

A rather important feature of the Ledger's art department, as with that

of every other great daily newspaper which illustrates, is the large docketed collection of portraits and views, and the equally extensive files of illustrated newspapers and magazines, American and foreign. The clippings and photographs are arranged under a self-indexing system, which system is used for the storage of cuts, such as may subsequently be needed. These are stored in a room by themselves.

SALT LAKE TRIBUNE.

The Salt Lake Tribune has a fully equipped newspaper plant for zinc etching. It is the only one operated by a newspaper between Chicago and San Francisco, and was started on October 15th last, with Frank M. Day, formerly of San Francisco, as artist.

Manager P. H. Lannan secured from Eastern houses the complete outfit necessary to secure the best results, and the work has been eminently satisfactory.

At the beginning of the present year Alfred H. Dutton of Oakland, Cal., was engaged as artist, and Day took charge of the process-room. The work turned out by them has been growing better day by day, and the interest of the public in the paper's new departure has been most encouraging to the Tribune. This was particularly shown in the recent Senatorial fight in the Utah Legislature, the Tribune's daily cartoons being as much a feature as its reports of the proceedings.

Before the Tribune opened its own plant, zinc etching was used in its pictorial department. The work was done previously in several process shops at Salt Lake city, and last summer Will Clawson, now of San Francisco, became the Tribune's artist.

The chalk-plate process had been used prior to 1896. Among the artists who have been employed in this work during the last seven or eight years were: H. W. B. Kautner, W. Watkins, E. J. Smith and C. B. Handy. As early as 1875 the Salt Lake Tribune appreciated illustrations as a strong feature of modern journalism. At that time it published several cartoons of Brigham Young and his followers. They were but crude wood cuts, but they were then looked upon with favor by the readers of the paper and served ev-

ery purpose for which they were intended.

With its present plant and working force, the Tribune is devoting attention to political cartoons, portrait work, society illustrations and special articles of local interest, profusely illustrated, and the art department is gradually becoming one of the features of the inter-mountain journal, which has nearly passed its twenty-sixth year.

THE EVENING STANDARD, NEW BEDFORD, MASS.

Edmund D. Ashley, leading artist of the New Bedford Evening Standard, is one of the foremost chalk plate artists of the East. Although but 26 years of age, Ashley is already the possessor of an enviable reputation as a newspaper illustrator, and has accomplished some

entered the art class at the Swain Free School, New Bedford, and rapidly rose in his chosen calling. Upon his graduation there he was engaged by the King Manufacturing Company as the head of its pastel artists, and accomplished splendid results, but the dull routine of shop work was not a fruit for him. Ashley's development, and realizing the fact he decided to enter the field of newspaper illustration. In 1891 he associated himself with the Evening Standard's staff and was placed in charge of the art and illustrating department.

In this capacity Ashley has found his best opportunity. His work has embraced the leading events in the news line in all Southern Massachusetts, and his sketches are often copied. As a chalk plate artist he has really made some splendid specimens of work, and the best of it has been that his sketches and plates have always been from the originals, many of them thrilling and difficult objects, and acquired sometimes only after adventurous experiences.

The famous Borden murder case gave Ashley his best opportunity for a reputation. The papers of Fall River had no artists at the time of the tragedy, but New Bedford was only four miles away. No sooner was the news flashed into the Standard office than Ashley was sent to the scene, and he obtained the very first sketches made of the awful sights. In fact it was Ashley's sketch of the bloody chamber with the unfortunate Mrs. Borden lying on the floor that was copied in all the papers of the great cities. And in the long trial which followed Ashley maintained an industry and faithful application to his art, which made him eminent. In this work he was thrown into competition with some of the most celebrated newspaper artists of the country, but did not suffer by comparison.

Ashley has repeatedly received flattering offers to sever his connection with the Standard, but has persistently declined, preferring to remain on the staff where he has met with such large measure of success. And indeed there is no better field in all New England, for the Standard has furnished Ashley every chance for original work. His portfolio contains many thrilling sub-

to promote the interests of Southern California have been issued from time to time during the past four years. They have been filled with a wealth of good illustrations that correctly portrayed the various features of Southern California life.

Will E. Chapin, who for three years has been associated with the Los Angeles Times as its chief artist and superintendent of its art department, is a member of that notable family that has given many famous men to the country, the Chapins of Springfield, Mass. The young artist's father is the Nestor of American art. He conducted the art department of Gleason's Pictorial and organized and conducted the art department of Harper's Weekly, and it was natural that the son should follow in the footsteps of the father.

Chapin's style has a strength and boldness which ranks him with the best. During the recent political campaign his cartoons showed an originality and vigor which gave him a front rank in that field of work. It is in cartoon work, notably, that his most telling work has been done in association with the Times, and his productions in that line have given him wide popularity. The illustrations that have emanated from his pen in connection with the great special editions of the paper show his versatility. These pictures are original in conception and the technique of the headings, symbolical pictures and covers, is exceedingly commendable.

PARTINGTON HAS AMPLE FAITH IN BLACK AND WHITE.

THE "CHRONICLE" exhibit of original newspaper drawings this day opened to the public at 424 Fine street marks an era in the history of art in San Francisco, and is likely to have a profound impression on the public and the artists of the city. One thing is quite clear that the artists, or, to speak more accurately, the painter in oil and water colors, has got to accept



Edmund D. Ashley, Artist, New Bedford Evening Standard.

jects, including several murder scenes and such original specimens as shipwrecks and marine disasters of various kinds.

LOS ANGELES TIMES.

Prior to 1890 the Los Angeles Times did not use illustrations, and there was really no need of them. Anything in the nature of art then was in the nature of a luxury. There were neither engravers nor artists in Los Angeles capable of doing good work, and the conditions, generally, did not warrant newspaper illustration. In 1890 the Times began to use chalk plates in a limited way and continued to do so until 1893. Its manager recognized the limitations of that process and as soon as possible substituted line engraving, a vast improvement over the weak, characterless chalk plates.

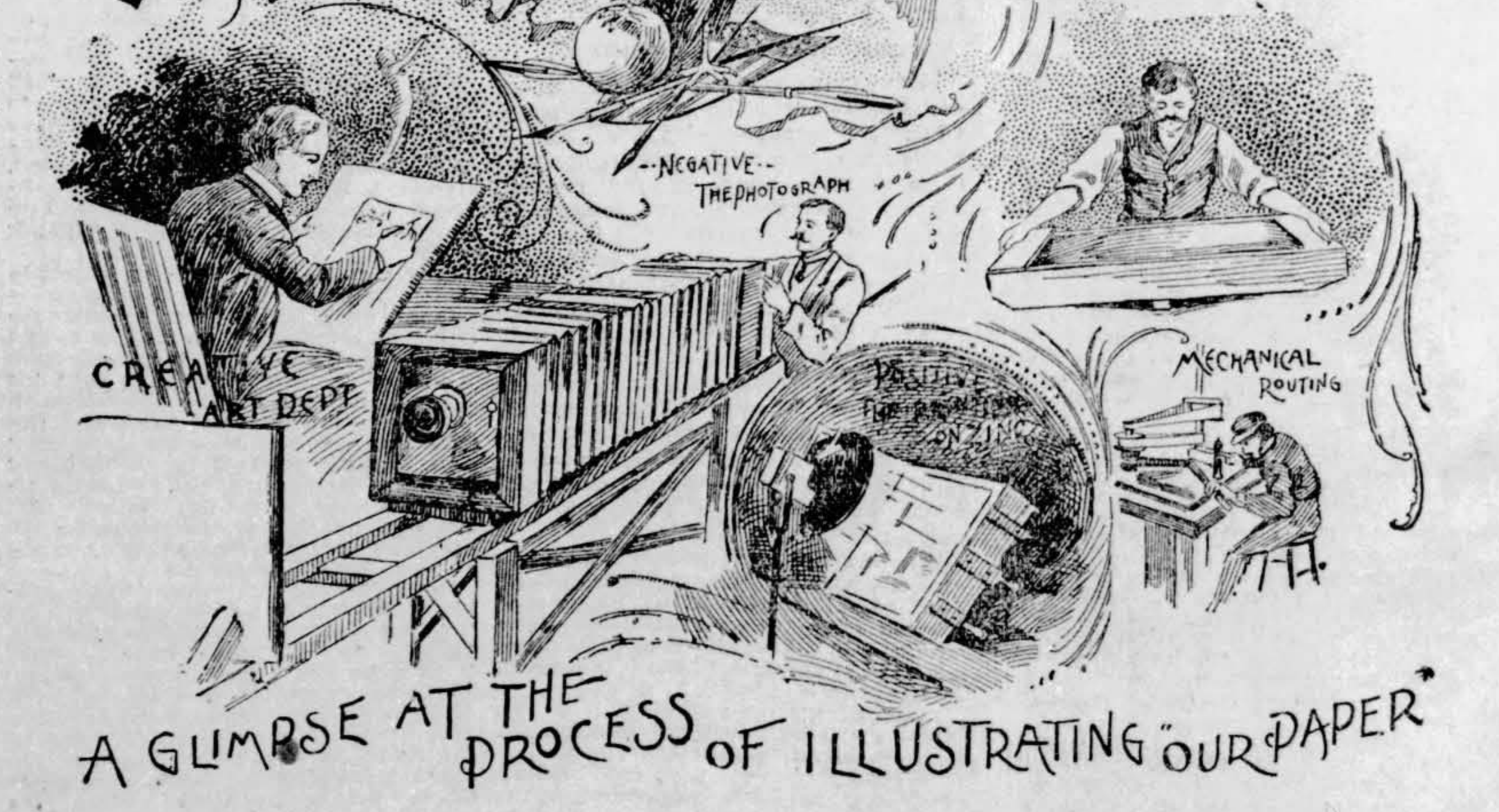
There were at the time but two zinc-engraving establishments in Los Angeles, neither of which was capable of doing good work, and the Times was for some time unable to secure good results. In 1893 Will E. Chapin became associated with the Times and, having had extensive experience in illustrating work in the East, he was able to secure for the paper more satisfactory results. The value of the cartoon was soon established in Los Angeles, and it thereafter became one of the leading features of the paper. Special editions designed

the fact that his exclusive claim to the title of artist is now triumphantly disputed by a band of newspaper art workers, growing every day in power and popularity and quite capable of proving their right to the name.

It will readily be no longer to deny that men who have such mastery of line, of drawing, of values, of composition and of dramatic power in telling a story as Keller and Jefferys of the New York Herald, as Trowbridge and W. O. Wilson of the New York World, as Miss Underwood of the New York Press, as Brugger of the Philadelphia Ledger, as Fiala of the Brooklyn Daily Eagle and a score of others represented in this exhibition are infinitely ahead of the average painters of the country in artistic gifts and capacity. The matter will settle itself in the mind of any fair-judging painter or connoisseur who will ask himself this question:

Could the American Nation, with any true regard for its artistic interests, judiciously exchange the black-and-white work produced only last year by E. A. Abbey, C. D. Gibson, Robert Blum, A. B. Frost, E. W. Kemble, Frederic Remington and A. B. Wenzell for the whole product of the oil and watercolor painters' arts produced during the last five years in all the cities of the Republic, including the pictures of Sargent and Chase? We know that the art lovers of America would cry out "No," with a sound that could be heard from New

BROOKLYN DAILY EAGLE ART AND ENGRAVING DEPARTMENT



A GLIMPSE AT THE PROCESS OF ILLUSTRATING OUR PAPER.



V. F. CAMPBELL.

CHARLES WALENSBERGER.

Two Leading Artists of the Detroit Free Press.

Three Talented Young Artists Who Enliven and Beautify the Chicago Record's Pages.

York to San Francisco. We painters, I say, have got to climb down to actual facts, to admit that black-and-white art is here to stay, and that it is now exercising an immensely greater artistic influence upon the people than all the annual exhibitions of the painters' arts in every State of the Union.

I am intensely curious to know what the general effect of this exhibition will be on the public. Two or three things are inevitable. The average citizen will have a much higher estimate in future of the newspaper artist than he has had hitherto. When he sees the superb drawings of the many able men represented in the exhibition he will probably exclaim: "And are these lovely pictures really the originals of the illustrations one sees in the daily papers? How does the tremendous difference come about?"

He knows nothing of the difficulties of etching, "biting," "routing," and knows nothing as to paper, printer's ink, of stereotyping, and so will have hard work to recognize in the fine art of the originals the manifold imperfections of the newspaper "cut." And when he gets to know that the high qualities of the drawing can be reproduced, he will be apt to insist that newspaper proprietors shall supply him with pictures such as these and he will get his wish in the long run.

The average citizen will shortly demand more pictures and less writing in his daily journal. When he sees with what force, fidelity and brevity a story can be told in an illustration, he will come to demand that it be told in that way.

An Oakland banker said to me recently: "I am too busy to read newspapers. Their illustrations give me nearly all I want to know."

Joaquin Miller, in a lecture delivered to our students, averred that in a very

Trowbridge's faces; for instance, the faces of the men around the cockpit. The sickroom scene by Hyde, also in the New York World exhibit, is an unusually good thing. J. C. Freeman has a very good portrait of a man. Marchand's things are catchy, but not so firm and masterful as Trowbridge's.

The rescue of a drowning lad by Foraker is a good thing artistically treated. In portraiture I like Howe's portrait of McKinley. This is a New York Tribune picture, and it's pretty good in that line. Ashley of New Bedford, Mass., has some pleasing marines and landscapes. They are hidden away and are too small to be conspicuous, but they are well worth owning. The one of Buzzard's Bay is especially good. Even Cleveland's enemies may like that, for it's a good thing.

In the New York Herald's exhibit I like best the imaginative wash drawing by Ashe, called "Twas All a Dream." It is well done, indeed.

The thing that strikes me in this Eastern work is the boldness and firmness of the lines as well as the artistic treatment of subjects, often commonplace, and now and then sensational. They are drawings made for a day, but they are so good that they deserve to live.

The exhibition cannot be less than interesting and instructive to everybody. To a painter it's interesting to see differences of texture plainly indicated with nothing but black and white. There's tint in these things, too, and plenty of feeling and dash. The figures are natural and often very graceful.

In spite of all these good things from New York, the local artists have no reason to be ashamed. There's a drawing of Mr. and Mrs. Fitzsimmons by Lyon that I like very much. Some of Newberry's cartoons are exceedingly well drawn, and there's a pen portrait of "Little Pete" by Ben Campbell which is above the ordinary. Campbell has some other things that I fancy.

The show is so surprisingly good that it should attract all picture lovers.

WILLIAM KEITH.

PICTURES THAT CAUGHT AMEDEE JOULLIN'S FANCY.

AS A WHOLE, I am amazed to see how very favorably, indeed, the San Francisco drawings compare with the Eastern exhibits. The local black and white men have nothing to be ashamed of.

To my mind the best piece of individual work in the exhibition is a little thing by Marchand of the New York World. It is of a group of four figures examining a chart in a ship's cabin. It is artistic, the figures are nicely indicated and the two male figures are particularly good. Nothing is overdone in it. The female figure is a bit stiff, but, as a whole, it is excellent.

The sketch of school children, coming from a school, by Trowbridge, is strongly reminiscent of Gibson. I like the tint of it and the feeling. I prefer it to the crowds for which Trowbridge is famous. Some of the figures in these are stiff, and I do not like them as well as the children. Still, all of his work is good.

In Kemp's drawing for the "poor dinner" there is a great deal of character. It is quite out of the ordinary and very artistically treated. Ryder's queer work with a double pen makes one feel giddy, but it is unique.

"The Eviction," by Marchand, is also very good, but not as well handled as the scene on shipboard. Marchand is specially noted for his composition.

Sandford of the St. Louis Republic has some good things, especially his leap year scene in Tiffin's Opera-house, which is strong and suggestive of Gibson.

"Shan" of the Washington Evening Star has two good things, illustrations for "Heard and Seen." They are very

several excellent things. I like especially his illustration for "The Mutable Many." There is character in it. He has some very good cartoons, too, especially one of Bryan drawing a bomb about to explode, and one of Rainey and Phelan wading out of a pond.

Davenport's impressions of Chinese at the Midwinter Fair are very good, but sketchy. Newberry's scene from a

play is very nicely treated and is attractive.

The exhibition is one that should appeal to art lovers. It is instructive, indeed, and shows the immense improvement made in later years. I notice a lack of good buildings among the drawings and of notable portraits, but I suppose the editors considered scenes and genre work more attractive. Some of



Albert Wilbur Steele.

few years the newspapers and magazine artists would be poets, dramatists and novelists of the Nation, and that the writer would be simply employed to help fill a few inevitable gaps. An impatient student of mine suggests also that it is not half so easy to lie in a picture as in a paragraph.

The third effect of the exhibition on the average citizen will be that he will buy these pictures. We shall have collections of newspaper and magazine art in private houses of which the owners will be justly proud. Why not? The excellent quality of the art of these drawings will ensure their sale at good prices, and so we shall add to the treasures, the sweetness and the light of the city and make San Francisco a worthier place to live in.

J. H. E. PARTINGTON.

WILLIAM KEITH PICKS OUT SOME STRIKING PICTURES.

IT HAD NEVER struck me that an exhibition of black and white could be so interesting, but then Raphael and all those old fellows worked in black and white. I tell you



WILLIAM SCHMIEDTGEN

FRED RICHARDSEN

JOHN T. MCUTCHEON



Times-Herald



C. F. Balthasar
Times-Herald



Ed. C. Balthasar
Times-Herald



George O. Landry
Times-Herald



Alvan H. Fiske
San Francisco Chronicle



Ed. C. Balthasar
Times-Herald

the pictures are hurriedly done and were for a present purpose, but even these show artistic handling and treatment besides good workmanship.

AMEDEE JOULLIN.

THE JURY DISAGREED.

First of the Chinese Gambling Cases on Trial.

The case of Yee Chee, one of the Chinese arrested for visiting a gambling place, was yesterday called in Judge Joachim's court for trial by jury. Attorneys Smith and Coffey, the defendant's attorneys, consented to allow him to be

pretty fobus and powdered hair. Among them were: Mrs. M. R. Higgins, Mrs. F. L. Whitney, Mrs. C. S. Wright, Mrs. John F. Hayes, Mrs. George F. Ashton, Mrs. H. E. Huntington, Mrs. George Easton, Mrs. J. Shaw, Mrs. H. T. Ames, Mrs. John Flounoy, Mrs. Ralph Hooper, Mrs. W. E. Norwood, Mrs. Joseph Campbell, Mrs. M. C. Myrick, Mrs. William Pearson, Mrs. Charles Slack and Mrs. A. W. Jackson.

An enjoyable programme was given by Miss May Shannon, Mrs. Olive Reed, Mrs. Beattie F. Smith and Miss May B. Ludlow. The minstrel proved to be a very attractive feature and had to be repeated several times. It was danced by Miss Beatrice Townsend, Miss Eleanor Warner, Miss Henrietta Moffat, Miss May Tichner, Miss Martha Moffat, Miss Clara Durbrow, Miss Beattie Rowell and Miss Hazel Maydwell. These young girls all hovering around sweet sixteen made pretty little dames with quaint gowns, patches and powder.

There was a large attendance throughout the afternoon and evening.

Barbers' Union Elects Officers.

At the annual meeting of the Barbers' Protective Union, held last Thursday evening at 220 Post street, the following officers were elected for the ensuing six months: President, S. Fuchs; vice-president, H. Scheunert; recording secretary, R. Oppenheim; financial secretary, C. Remassa; treasurer, John Le Rotta; employment secretary, C. Froil; sergeant at arms, C. Lagrave; trustees, William Lipfert, Y. C. Young, A. Strohmer.

It is the intention of the union to give

an invitation ball some time during the coming month. F. Koch, J. Lempke and S. Fuchs constitute the committee of arrangements.

STREET CARS IN COLLISION.

One of the Passengers Has His Arm Broken.

An Ellis-street electric car ran into a Powell-street cable car yesterday morning and caused injuries to several passengers, besides delaying travel for some time. The accident occurred at the corner of Ellis and Powell streets, and the shock was so great that the cable car was thrown over on its side.

The passengers in the Powell-street car were thrown violently from their seats and one of them, who gave the name of Ned Burke, was precipitated into the street, sustaining a broken arm. A lady riding on the dummy was hurt, and most of the other passengers received slight injuries.

Improvements Wanted at Lakeview.

The citizens of Lakeview and vicinity will hold a mass meeting at Comstock's Hall, Lakeview, on Thursday, February 25th, at 8 P. M., to discuss matters affecting the growth of that section of the city. The lighting arrangements in the neighborhood of Lakeview are so inefficient that a committee has been appointed to visit visitors unacquainted with the district from the cars to the hall.

brought before the bar of the court and the case was proceeded with before the following eight jurors: S. Weeks, J. Myers, H. Morris, J. E. Allison, P. Crookard, B. F. Garratt, C. B. Shattuck and W. Holman.

Sergeant of Police Harper, who, with a squad of policemen, raided the place in which Yee Chee was found, was the principal witness for the prosecution. At the conclusion of his testimony the defense offered in evidence the articles of incorporation of the "Merchants' Club," under the auspices of which, they claim, there was being conducted the game in which Yee Chee is alleged to have taken part.

The case was then argued and submitted to the jury, which, being unable to agree, was discharged.

A PLEASANT ENTERTAINMENT.

Benefit for the Nathaniel Gray Free Memorial Kindergarten.

The Nathaniel Gray Memorial Free Kindergarten at 1230 Union street and an adjunct of the First Presbyterian Church Sunday-school is richly endowed with loyal friends. The lady managers find nothing too onerous in their work of providing for the sixty and more little children who have drifted into their fold. Mrs. Will E. Fisher generously seconded their efforts yesterday by opening her commodious home at 1210 Sutter street for the afternoon and evening.

This pleasant affair was designated a "Martha Washington entertainment" and the ladies receiving were in flowered silks,



Will E. Chapin, Artist of the Los Angeles Times.

A Group of the Chicago Times-Herald Artists...One at Work, the Others in Meditative Poses.

CATALOGUE OF THE CHRONICLE'S SHOW OF NEW PAPER ART.

THE PRICES OF THE VARIOUS DRAWINGS WILL BE FURNISHED BY THE MANAGER OF THE EXHIBIT IN THE HALL.

ROCKY MOUNTAIN NEWS.

Exhibit of pen and ink sketches, made from sketches of

- A. W. STEELE.
- 1-Yacht Racing Between the United States and Great Britain (2x15).
 - 2-Portrait of John Evans (15x15).
 - 3-Turning the Republican Eagle into a Bird of Prey (15x15).
 - 4-Portrait to story of an Army Officer-sketches from life (15x15).
 - 5-In McKinley's State-political cartoon (15x15).
 - 6-Bryan Riding to Victory-political cartoon (15x15).
 - 7-Weather Probabilities, November 5th-political cartoon (15x15).
 - 8-David and Goliath-political cartoon (15x15).
 - 9-Governor Alva Adams Reading His Inaugural Address (15x15).
 - 10-Waves of Bimetallism-political cartoon (15x15).

ST. LOUIS REPUBLIC.

Exhibit of pen and ink sketches.

- MR. MAXON.
- 11-Court Room Scene (20x15).
 - 12-Judge Murphy in Characteristic Pose-from life (20x15).

MR. CRITCHTON.

- 13-Uncle Sam Watching the Cuban War Cloud-political cartoon (22x17).
- 14-Two Road Runners, Jim and Bill-illustration to story (22x17).
- 15-Saturday Night Crowd in a St. Louis Police Station (22x17).

H. B. MARTIN.

- 16-Juvenile Street Scene-political cartoon (15x15).
- 17-Mark and Mac Crying Over a Cracked Cabinet-Satirical cartoon (15x15).

MR. SANDFORD.

- 18-Leap Year Party (15x15).
- 19-Portrait of a Young Woman (15x15).
- 20-Highwaymen in a Buggy Surprised by the Police (15x15).

CARLISLE MARTIN.

- 21-A Fashion Plate (23x19).
- 22-Portrait of a Face-crystal (15x15).
- 23-A Storm at Sea-title page for a story (22x17).

DETROIT EVENING NEWS.

Collection of pen and ink sketches.

- FRED LEIPZIGER.
- 24-Pingree, Progress, Politics and Potatoes-satirical cartoon in the modern poster style (15x15).
 - 25-United Order of Hoboes Visit McKinley-political cartoon (15x15).
 - 26-McKinley's Freedom-political cartoon (15x15).
 - 27-Where Is That Dog?-political cartoon (15x15).
 - 28-Reading Room Interior (15x15).
 - 29-Labor Day, 1896-political cartoon (15x15).
 - 30-A Daisy-political cartoon (15x15).
 - 31-Pingree Nominated as Governor (15x15).

A. G. ALLEN.

- 32-Portrait of Gladstone (15x15).
- 33-They Fall to Ride Their Donkey-political cartoon (15x15).

FRED C. NASH.

- 34-Portrait of Mayor H. S. Pingree with pen and ink sketches (15x15).
- 35-Portrait of Mark Twain (15x15).
- 36-Dramatic Title Page (15x15).
- 37-Dramatic Title Page (15x15).
- 38-A Sister of Charity (15x15).
- 39-Portrait of Elizabeth Menonagnot (15x15).

JOSEPH L. KRAEMER.

- 40-Hush, Hush, Hush, Here Comes the Boxy Man-political cartoon (15x15).
- 41-I Didn't Do a Thing-political cartoon (15x15).
- 42-A Christmas Entertainment (15x15).
- 43-Terrible Experiences of the Yacht Corsair-storm at sea (15x15).
- 44-Group of Game Cocks (15x15).
- 45-In Lake Huron's Surf (15x15).
- 46-Night Scene in a Large City (15x15).
- 47-Demolition of the Detroit Journal Building (15x15).
- 48-Dramatic Title Page (15x15).
- 49-Dramatic Title Page (15x15).
- 50-Interior Scene Detroit Evening News Art Room (22x17).

IRVING R. BACON.

- 51-Pingree Smashes the Republican Machine-political cartoon (15x15).
- 52-Society Woman (15x15).
- 53-Parisian Faces and Modes on the Boulevard de l'Opera (15x15).

CHICAGO TIMES-HERALD.

- Exhibit of pen and ink and crayon sketches.
- H. VON HOFSTEN.
- 54-Santa Claus Travels by Air Ship-humorous cartoon (15x15).
 - 55-Portrait of Harriet Beecher Stowe (15x15).
 - 56-Portrait of H. H. Kohlman (15x15).
 - 57-Portrait of W. J. Bryan (15x15).
 - 58-Portrait of Eugene Field (15x15).
 - 59-An Old Timer-character study (15x15).

T. A. PORTMAN.

- 60-Home of the Cliff Dwellers (15x15).
- 61-Santa Claus in Chicago (15x15).
- 62-Isaac Morgan.

HARRY O. LANDERS.

- 63-Retrospection-illustration for a story (21x15).
- 64-The Summer Girl and the Wood Nymphs (15x15).

E. F. BATCHELDER.

- 65-Getting Ready to Liberate Cuba-political cartoon (22x17).

ATLANTA CONSTITUTION.

- Exhibit of pen and ink drawings, all the work of
- ERNEST WILKINSON.
- 66-Portrait of Richard P. Bland (15x15).
 - 67-Portrait of Harriet Beecher Stowe (15x15).
 - 68-Portrait of the late L. C. Lamar (15x15).
 - 69-Portrait of the late Shelton P. Sanford (15x15).
 - 70-Portrait of Mrs. J. W. English Jr. (15x15).
 - 71-Portrait of the Czar and Czarina of Russia (15x15).

CHICAGO NEWS.

- Exhibit of pen and ink drawings.
- SEWELL T. COLLINS JR.
- 72-A Flood in the City-humorous cartoon (15x15).
 - 73-A Night Concert at Garfield Park (15x15).
 - 74-A Chicago Optum Den (15x15).
 - 75-Portrait of Miss Julia Dent Grant (15x15).
 - 76-Dramatic Title Page (22x17).
 - 77-At the Cashier's Desk in a Turkish Bath (15x15).
 - 78-Playing Football with Weyler (15x15).
 - 79-Chairman Jones and Hanna (15x15).
 - 80-Watching the Old Year Out (22x17).
 - 81-Portrait of a Woman (15x15).

CHICAGO RECORD.

- Exhibit of pen and ink drawings.
- CHARLES WILLIAMS.
- 82-A Feast at Battery D (15x15).
 - 83-Nomination of John M. Palmer at Indianapolis (15x15).
 - 84-Scene at a House of Death (15x15).
 - 85-Sleight of Hand (15x15).
 - 86-Salvation Army Christmas Dinner (15x15).

JOHN ELLINGSON.

- 87-Solomon's Temple (15x15).
- 88-At a German Fountain (15x15).
- 89-The Acropolis (15x15).
- 90-Portrait of H. E. Taubeneck (15x15).
- 91-Portrait of Li Hung Chang (15x15).
- 92-Portrait of Secretary Carlisle (15x15).
- 93-A Mexican Ramada (22x17).
- 94-John T. McCutcheon.
- 95-The Drive of McKinley and Hobart (15x15).
- 96-Sleeping on the Way (15x15).
- 97-A Warm Day (15x15).
- 98-Study of a Woman (15x15).
- 99-A Jurymen (15x15).
- 100-A Good Fellow (15x15).
- 101-Give Me a Light (15x15).
- 102-Portrait of Alma Kruger (15x15).

PHILADELPHIA PUBLIC LEDGER.

- Exhibit of pen and ink sketches.
- FREDERICK R. GRUGER.
- 103-Device of the Public Ledger (22x17).
 - 104-Woman's Wear.
 - 105-And 107-Allegorical figures (30x10 and 20x15).
 - 106-Chinese New Year (15x15).
 - 108-The Chinese (22x17).
 - 109-And 110-Woman at Work (15x15) and (20x15).
 - 111-A Dinner Party.
 - 112-A Ball in the Forties (20x15).

NEW YORK MORNING WORLD.

- Exhibit of pen and ink sketches.
- WILLIAM HOPACKER.
- 113-The Rescue (22x17).
 - 114-The Monitor Puritan (15x15).
 - 115-Departure of Tom Platt (22x17).
 - 116-A Third-avenue suicide (22x17).
 - 117-Collision Between the British Queen and Alvin (22x17).
 - 118-Tramway Accident (22x17).
 - 119-Collision Between the British Queen and Alvin (22x17).
 - 120-Visiting the Sick (22x17).
 - 121-Crowds at Castle Garden (20x15).
 - 122-Fleming Kills His Brother-in-law (20x15).
 - 123-Locomotive Jumping the Rails (22x17).

GIFFORD RYDER.

- 124-Firemen and Policemen Rescuing Children (22x17).
- 125-Dramatic Title Page (22x17).
- 126-Madame Melba-Bids her Manager Good-by (22x17).
- 127-A Brave Rescue (22x17).
- 128-Comics Working in Sing Sing (22x17).
- 129-A Homestead (22x17).
- 130-Funeral of Magician Hermann (22x17).

JOHN W. TROWBRIDGE.

- 131-Children Turned Out of Long Island School (22x17).
- 132-Policemen Chasing an Escaping Criminal (22x17).
- 133-Convention Scene (22x17).
- 134-The Nomination of John M. Palmer (22x17).
- 135-The Wildest Moment in the Convention (22x17).
- 136-Skating at St. Ann's Park (22x17).
- 137-Captain Coria, His Wife, Son and First Mate (22x17).
- 138-Henry Barriard Arrested for Countenancing (22x17).
- 139-Shoplifters Faints When Arrested (22x17).

J. C. FIREMAN.

- 140-Post Winchelsea Addressing the Jewish Socialistic Convention (22x17).
- 141-Firebug Doing His Work in Broad Day (22x17).
- 142-Portrait of Murderer H. H. Holmes (22x17).
- 143-Burglary Scene (22x17).
- 144-Sideights to a Burglary Scene (22x17).
- 145-The Death of Joseph Block (15x17).
- 146-A Cook (22x17).

WILL CRAWFORD.

- 147-Magistrate Mott Compliments a Boy (22x17).
- 148-A Policeman Stopping Street-Car Horses (22x17).
- 149-Cavalrymen Pegging Tents (22x17).
- 150-The Arrest (22x17).
- 151-At the President's Reception (22x17).
- 152-What Will Happen if the Texas Legislature Passes a Bill Prohibiting Citizens From Carrying Firearms (22x17).
- 153-CMcKnight Smith.
- 154-Brig in a Storm (15x17).
- 155-A War Ship (15x17).
- 156-An Ocean Steamer (15x17).

MR. KEMP.

- 157-Salvation Army Dinner (15x15).
- 158-Latest Phase of the Seelye Affair (22x17).
- 159-GILBERT EDGE.
- 160-The Cornetist (15x15).

UNDESIGNED.

- 161-Saying Good-by (22x17).
- 162-Hogan's Escape From Blackwell's Island (22x17).
- 163-Convicts Learning to Draw (22x17).

NEW YORK SUNDAY WORLD.

- Exhibit of pen and ink sketches.
- PRUETT SHARE.
- 164-A Bostonian Rides into a Saloon Horseback and Takes a Drink Without Dismounting (22x17).
 - 165-Never Niagara Falls in an Airship (22x17).
 - 166-MR. ANTHONY.
 - 167-Barkeeper Keeps the Mob at Bay (15x15).
 - 168-Fashionable Habits of a Smoking-Room (22x17).
 - 169-Chinese Funeral (20x15).
 - 170-Portrait of John Ruskin (15x17).
 - 171-BIEDERMAN.
 - 172-An Ugly Baby (15x15).
 - 173-L. BAUMAN.
 - 174-Salvation Army Detachment Holding Services in a Railway Station (22x17).
 - 175-Journey by Electric Carriage (20x15).

GEORGE B. LUKS.

- 176-Scene in a Popular Restaurant (15x15).
- 177-In Gay New York (15x15).
- 178-Variety Theater on Coney Island (15x15).
- 179-J. C. BAKER.
- 180-After Mount Calvary (15x17).
- 181-Full-length Portrait of Mark Hanna (15x17).
- 182-Portrait of Lady Sholto Douglass (15x17).
- 183-Head of Mark Hanna (22x17).
- 184-In the Hospital Ward (22x17).
- 185-OUDE.
- 186-A Female Vaquero (15x15).
- 187-Female Bicyclist Rescues a Drowning Woman (15x15).
- 188-P. R. A.
- 189-A Strong Boy (22x17).
- 190-UNDESIGNED.
- 191-Virginia Earl's Hand (22x17).

NEW YORK PRESS.

- Exhibit of pen and ink sketches.
- C. F. UNDERWOOD.
- 192-Society Illustration (22x17).
 - 193-The September Girl (22x17).
 - 194-Parisian Shop Scene (15x15).
 - 195-Parisian Housewife Attended by Her Servant Girl (15x15).
 - 196-A Gunner Killed by an Exploding Shell (22x17).
 - 197-MISS ASPELL.
 - 198-Types in Chinatown (15x15).
 - 199-Queens of Society (15x15).
 - 200-D. F. THOMPSON.
 - 201-"And the Bears Broke Loose" (15x15).
 - 202-W. W. LYON.
 - 203-La Toilette (15x15).
 - 204-UNDESIGNED.
 - 205-In Shadowland (15x15).
 - 206-Dickens's Charity Shop (15x15).
 - 207-Society Woman (22x17).
 - 208-Three Fashion Plates (15x15).

NEW YORK ADVERTISER.

- Exhibit of pen and ink drawings.
- MR. ETRIDGE.
- 209-Naval Display in New York Harbor (15x15).
 - 210-A Box at the Opera (20x15).
 - 211-Reception to Li Hung Chang (20x15).
 - 212-T. FLEMING.
 - 213-Cuban War Debt (20x15).
 - 214-Bryan Doing the Samson Act (15x15).
 - 215-Bryan Looks Into the Gun (15x15).
 - 216-Bryan Sees Double (15x15).

CINCINNATI ENQUIRER.

- Exhibit of pen and ink sketches.
- THOMAS W. TULEY.
- 217-Society Illustration-Easter (22x17).
 - 218-Society-The Favorite, Which Shall Be-Violets or Carnations? (22x17).
 - 219-The Suburbanite (22x17).
 - 220-The Calendar Spring Has Arrived (22x17).
 - 221-Lenten Season (22x17).
 - 222-Just Before Lenten Season (22x17).

WASHINGTON POST.

- Exhibit of pen and ink sketches.
- CLIFFORD K. BERRYMAN.
- 223-Hanna offers McKinley the United States Treasury (15x15).
 - 224-Watterson Returns With Anti-silver Views (15x15).
 - 225-Dingley Throws a Bomb (22x17).
 - 226-Hanna is a Trapeze Performer (15x15).
 - 227-Wanted-Four Republican Senators (20x15).
 - 228-Tariff Bill at Once (15x15).
 - 229-J. H. CUNNINGHAM.
 - 230-Group of five Washington girls-Miss Mary Wilson, Miss Bonaparte, Miss Allie Wilcox, Miss Sartoris, Miss Gane (15x15).
 - 231-George Y. Coffin.
 - 232-National Cockey Main (15x17).
 - 233-Going to Chicago (22x17).
 - 234-A Mixed Procession (22x17).
 - 235-The G. O. P. Elephant Handicapped (22x17).
 - 236-Two Political Romans (22x17).
 - 237-J. H. CUNNINGHAM.
 - 238-Portrait of Senator Mahone (15x15).
 - 239-Washington Post Building (15x15).
 - 240-Portrait of Attorney-General Harmon (15x15).
 - 241-Portrait of Senator Allison (22x17).
 - 242-A group of seventeen small sketches (22x17).

DENVER REPUBLICAN.

- An exhibit of pen-and-ink drawings.
- A. T. WILLMARTH.
- 243-Pictorial Poem (22x17).
 - 244-A Game of See-Saw (15x15).
 - 245-The Rip Van Winkle Manufacturer Awakes (15x15).
 - 246-The New Quint (15x17).
 - 247-Political cartoon (22x17).
 - 248-The Republican Platform (22x17).
 - 249-I Want You, Ma Honey (15x17).
 - 250-Hanna, the Pedagogue (22x17).
 - 251-The Boy King and the Butcher (15x15).
 - 252-Vevey Tramples on the Flag of the Stars (22x17).
 - 253-Hanna's Band (22x17).
 - 254-Three Notables (22x17).

BROOKLYN EAGLE.

- LIV.
- 255-Portrait of Arthur Sewall (22x17).

WILLIAM O'NEILL, W. T. BARNES AND W. K. SWEENEY, Baltimore American Artists.

- Exhibit of pen-and-ink drawings.
- W. T. BARNES.
- 256-Portrait of Vice-President-elect Hobart (22x17).
 - 257-Grecian Woman (15x15).
 - 258-A FALA JR.
 - 259-Naval Squadron (22x17).
 - 260-O. W. SIMONS.
 - 261-Library Scene (22x17).
 - 262-A Petit Souper (15x15).
 - 263-A Negro Type (22x17).
 - 264-Christmas in East Brooklyn (15x15).
 - 265-WALTER PELLEE.
 - 266-Sleight of Hand (15x15).
 - 267-UNDESIGNED.
 - 268-Dramatic Title Illustration (22x17).
 - 269-Portrait of Pope Leo (15x17).
 - 270-Portrait of Emperor William (15x15).
 - 271-Winter Quarters (15x15).
 - 272-Fashion Plate (15x15).
 - 273-Type (22x17).
 - 274-Humorous Sketch of a Chinese (10x15).
 - 275-Portrait of Margaretta Stamm (15x15).
 - 276-A Hall Lamp (15x15).
 - 277-Shelter for New Fire Engine (15x15).
 - 278-Experience versus College (15x15).
 - 279-Red Parlor in White House (15x15).
 - 280-Convention Scenes (22x17).
 - 281-Brooklyn Eagle Matrix, June 19, 1896 (22x17).
 - 282-Brooklyn Eagle Art Department (10x15).

NEW BEDFORD, MASS., EVENING STANDARD.

- Exhibit of pen-and-ink drawings.
- J. ALN SCHAADET.
- 283-The Summer Girl (22x17).
 - 284-Broadway in Campaign Attire (22x17).
 - 285-Three Statues (15x15).
 - 286-Portrait of Mm. Mojeska (15x15).
 - 287-Portrait of Clerk Duckworth (15x15).
 - 288-Portrait of the Prince of Wales (22x17).
 - 289-F. B. STANDISH.
 - 290-Portrait of Lyman J. Gage (15x17).
 - 291-A Bull Pup (15x15).
 - 292-The Senses (15x15).
 - 293-T. LANGGUTH.
 - 294-Blue Mountains of Australia (15x15).
 - 295-California Raisins (22x17).
 - 296-Helen's Swan (15x15).
 - 297-Chief Justice Fuller (15x15).
 - 298-Portrait of Julia Marlowe-Taber (15x15).
 - 299-A. M. LEWIS.
 - 300-Illustration to Fiction (22x17).
 - 301-E. C. JENNER.
 - 302-St. Moritz in Winter (22x17).
 - 303-Delsarte (15x17).
 - 304-CHARLES LEDERER.
 - 305-Portrait of Lederer (15x15).

MATTED PEN AND INK SKETCHES.

- BLEN CAMPBELL.
- 306-Portrait of Little Pete (15x15).
 - 307-VIEWS of the Williams Case (15x15).
 - 308-Portrait of Fanny Rice (15x15).
 - 309-Portrait of Theodore H. Hittell (15x15).
 - 310-Chronicle's Charity Bureau (22x17).
 - 311-GEORGE E. LYON.
 - 312-Fitzsimmons and Family (22x17).
 - 313-Starter Caldwell Waiting for the Jockeys to Line up in the First Race (15x15).
 - 314-Judge Cook and Attorney Delmas (15x15).
 - 315-Group of California Legislators (22x17).
 - 316-Murderer Butler's Hand (15x15).
 - 317-Right Hon. John N. Lemmens, D. D., Bishop of Victoria (15x15).

ALBERTINE RANDALL WHELLAND.

- Exhibit of pen and ink sketches.
- FALMER COX.
- 318-Group of Brownies (15x15).
 - 319-LENA MCBRIDE.
 - 320-The Apple Woman (15x15).
 - 321-Portrait of a Lady (15x15).
 - 322-UNDESIGNED.
 - 323-A Christmas Greeting From California (15x15).
 - 324-G. E. PARMENTER.
 - 325-Country Bridge (22x17).
 - 326-AMEDEE JOULLIN.
 - 327-Gone (15x15).
 - 328-B. LETCHER.
 - 329-Profile Portrait (22x15).
 - 330-G. W. RICHARDSON.
 - 331-Portrait of Fanny Rice (22x15).
 - 332-W. FULLER.
 - 333-Head of Christ (15x15).
 - 334-Complete set of plates used in zinc etching by the

NEW YORK WORLD.

- 335-Negative.
- 336-Negative printed on zinc.
- 337-Etcher's proof.
- 338-Etched plate ready for routing.
- 339-Routed and finished plate.
- 340-Final proof.

LOS ANGELES TIMES.

- All drawn by
- WILL E. CHAPIN.
- 341-Large frame containing eight drawings, as follows: Three Political Cartoons, an Indian Snake Dance, Two Rustic Scenes, Gathering Oranges and a Vaquero.

THE WASHINGTON EVENING STAR.

- Has sent sixteen sketches framed in three matrices of the Star, as follows:
- "SHAN."
- 342-Two Statue Studies: One Bas-relief; A Deserted Mill; Red Parlor in the White House.

HOUSE: HUMOROUS SKETCH OF A TRAMP; WHITE HOUSE LOBBY; SEEN AND HEARD ON THE STREET: PORTRAIT OF A PRELATE; RAINY NIGHT; SCENE FROM RICHELIEU; WHEELERS AND RIDERS.

- "E. L. W."
- Has sent two drawings entitled "The Old Manse," from different views.
- J. M. HILTON.
- Has contributed two designs for society table heads.

"SAN FRANCISCO CHRONICLE."

- Exhibit of pen-and-ink sketches, framed.
- BLEN CAMPBELL.
- 343-Little Pete's Funeral (22x17).
 - 344-The Santa Barbara Mission (22x17).
 - 345-SOLLY WALTER.
 - 346-In the Sailors' Resting Place (15x15).
 - 347-St. Valentine's Day (22x17).
 - 348-Chamber of Commerce (15x15).
 - 349-Mexican Pandemonium (22x17).
 - 350-Illustration to Fiction (15x15).
 - 351-A Stage Queen (15x15).
 - 352-MAX NEWBERRY.
 - 353-Portrait of W. J. Bryan (22x17).
 - 354-Spectacles of the Zulu Race (22x15).
 - 355-Stage Scene (22x15).
 - 356-Coming Into Harbor (22x15).
 - 357-GEORGE E. LYON.
 - 358-Marie Wainwright in "Mollere" (15x15).
 - 359-Beth Franklin (15x15).
 - 360-Tingley. A Sketch From Life (15x15).
 - 361-Portrait of Mm. Mojeska (15x15).
 - 362-Portrait of Clerk Duckworth (15x15).
 - 363-Portrait of the Prince of Wales (22x17).
 - 364-F. B. STANDISH.
 - 365-Portrait of Lyman J. Gage (15x17).
 - 366-A Bull Pup (15x15).
 - 367-The Senses (15x15).
 - 368-T. LANGGUTH.
 - 369-Blue Mountains of Australia (15x15).